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BHASA'S

PRATIMA-NATAKAM

With an Introduction and Word-notes of—

SARADARANJAN RAY, M. A.

VIDYAVINODE, SIDDHANTA-VACHASPATI,

Late Principal, Viḍyasagar College.

*And with Eng. Translation, Tika, Critical Notes,
Character-Sketches,*

TEST & UNIVERSITY QUESTIONS &c.

EDITED BY—

KUMUDRANJAN RAY, M. A., Bhishagacharyya,

Author of Siddhanta-Kaumudi, Meghadutam

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Bha/Ray

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my father*

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PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or Uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

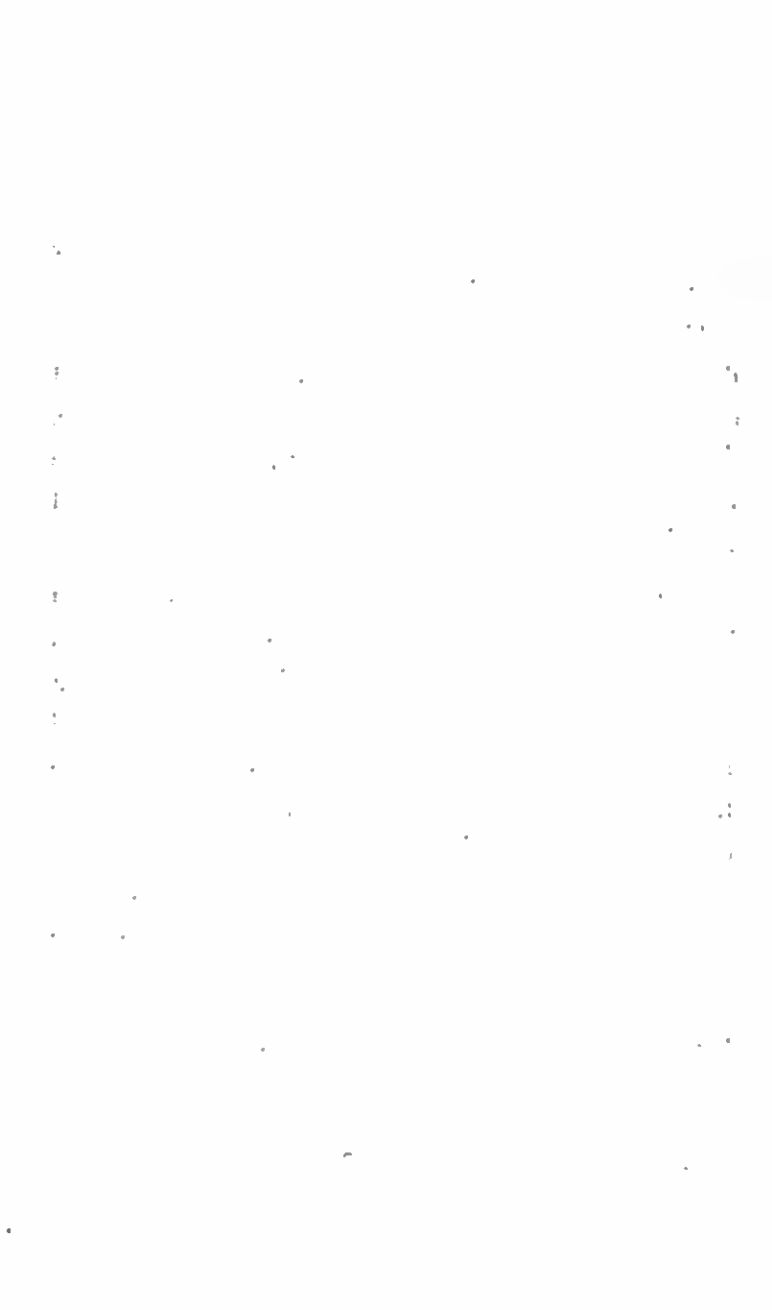
In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and deficiencies if any, to be rectified in the next edition.

CALCUTTA

April, 1942.

KUMUDRANJAN RAY



INTRODUCTION

Section—I.

(A lecture by Principal S. Ray)

THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient India. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलपुङ्गव—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To-day I propose to say before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth-place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older

than or even as old as, the Mahabharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his *Malavikagnimitra*. There the पारिपात्रिक remarks—सा तावत् । प्रथित-यशसां भाससौमित्रकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य कृतौ किं कृतौ बहुमानः—

“No ! No ! Works by such far-famed poets as भास, सौमित्र, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?” It is true, the Bengali edition here read धावकसौमित्र instead of भाससौमित्र of the Bombay version. But धावक was the court poet of श्रीहर्ष in whose name he wrote the *रत्नावली* and the *नागानन्द* as we learn from मन्दट who says “श्रीहर्षादिर्धावकादीनामिव धनम्”—wealth as of धावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and धावक are therefore posterior to Kalidasa and धावक is a misreading here. Pandit Gauapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's Arthashastra we meet with this verse—

नवं शरावं सलिलैः सुपूषं सुसंस्कृतं दमस्कृतीचरीयम् ।

तत्तत्तस्य सा भूतकच गच्छेद् यो भर्तृपिच्छस्य कृते ननुभ्येत् ॥

The sense is—

“A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell”. This verse is seen in Bhasa's प्रतिज्ञापाठक also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the paper referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bbita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. (See 4th century B. C. for Bhasa may be probable—See *infra* ; also our Intro, in *Sakuntalam*—Kalidasa's Date).

II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clamoring among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of northern India. If I am not mistaken, the poet himself can be cited to back his claim.

Sanskrit dramas end with a benedictory verse called the *भरतवाक्य* which is read by the principal actor and generally embodies the poet's personal views and opinions. The *भरतवाक्य* of Bhasa's *सुप्रवासवदत्तम्* and *बालचरितम्* is this :—

इमां सागरपथं क्ता हिमवद्विन्ध्यकुण्डलाम्

महीमेकातपदाङ्गां राजसिंहः प्रयाप्तु नः ॥

This may be freely rendered thus :— May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India. and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these were of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

सूत्रधारकृतारम्भेनाटिकैर्बहुभूमिकैः ।

सप्तकाकैर्योलीभे भासो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूत्रधारकृतारम्भः, begun by the सूत्रधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूत्रधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूत्रधारकृतारम्भः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—“नान्दात्ते ततः प्रविशति सूत्रधारः ।” Pandit Sastri here means to say that सूत्रधारकृतारम्भः refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

(नान्दात्ते ततः प्रविशति सूत्रधारः) सूत्रधारः :—

भीमद्रोणतटां जयद्रथजलां गान्धारराजकुटां
कर्णद्रीशिलयोर्मिनकमकरा दुर्योधनस्रोतसम् ।
तीर्थः शत्रुर्नदीं शरासप्तिकतां येन प्रवेनार्जुनः
शत्रुणां तरणेव च स भगवानसु प्रथः केशवः ॥

एवमार्थं मिथ्यान् विज्ञापयामि &c.

The sense is :—“(After Nandi enters the Sutradhara) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhishma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its hillows ; Asvathaman for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present”.

In his Duta-Vakyam we find :—नान्दन्ते तवः प्रविशति सूत्रधारः ।

सूत्रधारः—पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः । व्याविहो नमुचिदेन तनुतामनखेन खे ॥ एवमार्थमिदं विज्ञापयामि &c.

This is the sense—" (After the Nandi enters Sutradhara) *Sutradhara*—may Upendra's foot, the delight of all the world, guard you—the foot with coppery nails that fling Namuchi up into the air. I beg to announce" &c.

Similar is the opening of his other dramas also.

Kalidasa's *Vikramorvasiya* begins—वेदान्तपुष्पमाहुरेकपुरुषं ध्याय स्थितं रोदसो यद्विब्रीहिर इत्यनन्तविषयः शब्दो यथावर्षाक्षरः । अन्तर्यं सुसुप्तमिन्द्रिय-मितप्राणादिभिर्गम्यते स स्थावः स्थिरभक्तियोगमुलभो निःश्रेयसायास्तु वः ॥ नान्दन्ते सूत्रधारः—अलमतिविसरेण &c.

This means :—"May Sthann grant you salvation—Sthannu who is easily reached by steady devotion, whom the Vedantas style as the One Soul that pervades all space who alone is truly called Isvara, whom people longing for beatitnde seek by restraining their senses within. (After the Nandi) *Sutra-dhara*—Away with great prolixity" &c.

Bhavabhnti's *Viracharita* has—अथ सखाय देवाय नित्याय हृतपाप्मने । त्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः ॥ नान्दन्ते सूत्रधारः—अलमतिविसरेण &c.

This may be rendered thus—"Salutation to self contained, resplendent, eternal sin-removing, stageless, Light of knowledge.

(After the Nandi) *Sutradhara*—away with much prolixity" &c, The opening of other modern dramas also is of a like character. From these it will appear that in both Bhasa and the later poets the drama opens with a benediction, with this difference, that with Bhasa it is the *Sutradhara* that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage direction is absent. But in them

immediately after the benedictory verse we have the stage direction नान्दो सूत्रधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb ; It does not say सूत्रधारः प्रविशति Sutradhara enters. His प्रवेश (entry) is taken for granted ; It has already taken place. Well. when ? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction—सूत्रधारः पठेन्नादौ मध्यम-स्वरमायितः—*The Sutradhara should recite the benediction in the note known as the मध्यम which is midway between पङ्क्त and निषाद । Bharata's नान्दो is only a benediction, the indispensable part of what he calls पूर्वङ्ग—the preliminaries to the staging, We read in Bharata—यद्यप्यङ्गानि भूयसि पूर्वङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दो विद्यापयान्तये ॥ देवहितनृपादीनामाशीर्वादपरायणा । नन्दन्ति देवता यस्मात्तस्मान्नान्दो प्रकीर्तिता ॥

Which means this—'In a drama though many are the details of the पूर्वङ्ग, the indispensable element to ensure a successful staging, is the नान्दो । Being solely benedictory with reference to gods, brahmans and kings, it secured the favour of the gods and is thence called नान्दो ।

Thus in modern dramas, in spite of the absence of stage-direction the सूत्रधारः is the first to enter the stage, pronounce the benediction and introduce the drama, just as in the works of Bhasa. सूत्रधारकृतारम्भ therefore ceases to be a distinctive characteristic of Bhasa's dramas.

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet सूत्रधारकृतारम्भः by the absence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all omit the stage-direc-

tion here? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

Bhasa commences with the stage-direction नाट्यन्ते ततः प्रविशति सूत्रधारः । Then follows the benedictory verse. This verse being नाट्यन्ते—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what भरत calls पूर्व रङ्ग—the preliminaries to the staging. So नाट्यन्ते with भास means पूर्व रङ्गान्ते—after the preliminaries are over. But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नाट्यन्ते ततः प्रविशति सूत्रधारः । The benedictory verse becomes included in the drama.

Again, as explained above, Bharata's पूर्व रङ्ग has many details, the most important of them being the Nandi i.e., the benedictory verse. This verse being thus included in the पूर्व रङ्ग—the preliminaries to the staging—it is no part of the drama, and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas, which here all follow Bharata. We must remember that निषण्णे चाक्रान्ते, &c are also stage-directions. *In modern dramas the पूर्व रङ्ग is over with the नान्दी* after which the staging of the drama commences and accordingly we have the stage-direction नाट्यन्ते सूत्रधारः । The benedictory verse is thus excluded in the drama.

Thus owing to the different senses in which Bhasa and Bharata take the word नाट्यन्ते, the stage-direction naturally precedes the benedictory verse in the former while it succeeds it in the latter. It may be asked 'How is it that modern dramas

recite the benedictory verse on the stage ?” Let me guess an answer. The benedictory verse, with the exception perhaps of Bhavabhūti’s Viracharita and Uttaracharita only, pronounces blessings on the audience, and blessings sound odd when uttered in the absence of those that are blessed. Hence in modern dramas the Sūtradhār enters the stage faces the audience and recites the benediction.

The divergence of Bhasa from Bharata does not necessarily argue the priority of the former to the latter, because, the same argument, pushed the other way, will bring down Bharata to quite recent times. For modern dramas too do not conform to Bharata, because Bharata would not have the सूत्रधार to introduce the dramas. His सूत्रधार pronounce the benediction and leaves the stage, and then a different actor, named स्यापक enters and announces the drama. Thus :—प्रयुज्य रङ्गाद्विष्कृतेन सूत्रधारः सहानुगः । स्यापकः प्रविशेत्तत्र सूत्रधारमुवाकतिः ॥—

“Having pronounced benediction, the Sūtradhārā should leave the stage with his train, and the स्यापक who looks very like the सूत्रधार, should enter.”

In support of his interpretation of the epithet सूत्रधारकृतारम्भः, Pandit Ganapati Sastri confines himself to a comparison of Bhasa with modern dramatists only. He ignores dramas older than Bhasa. To this he was forced by circumstances—dramas older than those of Bhasa not being available.

A question now arises for solution :—Did any drama exist in India before the days of Bhasa ? If not may it not be that in this verse Bana wants to say that the fame of Bhasa lies in the invention of Sanskrit drama with all the paraphernalia for staging it ? If however Sanskrit dramas were in existence prior to Bhasa, may we not infer from Bana’s verse that when Bhasa came he saw that there was no सूत्रधार, no प्रस्तावना ; the

first actor that entered the stage introduced himself and explained to the audience what he was about; and Bhasa's merit lay in devising the सूचधार and planning a new chapter, viz :—the प्रस्तावना to introduce the drama ?

This view too of Bana's verse does not seem to be tenable. I think we have evidence to believe that dramas were staged in India before the days of Bhasa, and further that these dramas were announced by the सूचधार and had a प्रस्तावना just like the dramas of Bhasa and of modern times. In other words, these dramas also were सूचधारकृतारम्भः । For proof, we may refer to the नाट्यशास्त्र of Bharat to satisfy those who believe in the great antiquity of this sage. Internal evidence from Bhasa himself may be adduced for others of a more sceptical turn of mind. The word भरत means a नट, an actor, as in तत् किमिति उदासते भरताः—why then are the actors sitting idle ? There is no satisfactory derivation for this meaning. The supposition seems irresistible that the sage भरत who cultivated 'acting' has given us this word. In course of time any actor got the name भरत because the sage was a renowned actor. Witness the word कुशीलव which also means a नट as in तत् किमिति नारद्वयसि कुलीलवैः सह सङ्गीतकम्—why then don't you commence singing with the actors ? This word is supposed to have come from Rama's sons कुश and लव who were exquisite singers of the Ramayana. Now भास uses the word भरत for a नट in the compound भरत-वाक्यम् at the end of his darmaś. This may be taken to show that भरत and his नाट्यशास्त्र preceded Bhasa's. In the प्रतिभावाटक Bhasa speaks of the staging of a नाटक at the coronation of Rama. Thus—"सङ्गीदशालं गच्छिन्ना नाट्यशास्त्रं विश्ववेदि कालसंवादिषा नाट्यं सज्जा दीदृष्व । Go to the concert room and tell the actors to be ready with some snitable drama." He sees no anachronism in such a statement. Again in Bhasa's दूतघटीतृकचम् the opening lines are :—

(नम्यन्ते ततः प्रविशति सूत्रधारः) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो नः पासादपायगतयुक्तिकरः सुराणाम् ।

लोकत्रयाविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless etaging of the नाटक of the three words." Here the three words with which we are concerned, viz. नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unintelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the दूतौघटोत्कचम् which employs these three words in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already has taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

He never uses the word प्रस्तावना to designate his Prologue. His name for it is स्थापना throughout.

All this we may take it goes to show that Indian dramas, both before and after Bhasa, were all स्वधारकतारम्भः । This epithet cannot therefore refer to the invention of the प्रस्तावना in Indian dramas as the source of Bhasa's fame. Yet Bana professes in the verse above to have actually told us what the source is. His statement is नाटकैर्यशोक्षिभे obtained fame by his dramas. This again by itself is almost pointless. We can understand the point when नाटकैः is qualified by a suitable attribute. We have seen above that स्वधारकतारम्भः is not the attribute to bring out the point.

Let us see if बहुभूमिकेः will serve the purpose. भूमिका is a technical term of dramaturgy, meaning a 'disguise.' "अन्यद्वैत-दम्बस्य प्रवेशः स(स)भूमिका"—Aभूमिका is the introduction of one person in the guise of another. Bhasa's Nataka's are बहुभूमिक— they employ many disguises. This is true of several of Bhasa's dramas. Thus in his प्रतिज्ञानाटक the ministers of King उदयन, the generals, the jester, all go disguised for a time. In the सप्तनाटक the prime minister and the queen are in disguise almost till the close of the drama. The परिवारक too employs disguises. The epithet बहुभूमिक is therefore rightly applied to the dramas of Bhasa. But it is by no means a distinctive characteristic of Bhasa's dramas. The सुद्राचस is a well-known Sanskrit drama that largely employs disguises. Indeed most of its characters work in disguise, so much so, that if any Sanskrit drama has to be called बहुभूमिक in preference to others, it is prominently the सुद्राचस and not any of Bhasa's dramas. Hence the introduction of भूमिका in a नाटक is not the attribute we want to give point to the statement नाटकैर्यशोक्षिभे ।

It remains now to see how सपताकैः will fare, पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one and while the orderly is away he is thinking if a certain stronghold of the enemy which is under siege will be taken or not. If just then the orderly returns and says 'taken' meaning of course the latter, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका ।

“यथाद्यं क्षिप्तिनेऽस्त्रिं क्षिप्तिज्ञोऽन्यं प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥”

‘If when thought is occupied with a certain matter, another matter of a like character turns up incidentally, it is called a पताकास्थान’ । Thus in the प्रतिज्ञानाटक king महासेन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

चक्षत्सम्बद्धो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः सुरसेनः ।

एते नानाधर्मेभ्यस्तो मुहूर्त्तां कक्षे वेतिषां पावतां याति राजा ॥

—“We are connected by marriage already with the kings of Magadha, Kasi, Vanga, Surastra, Mithila and Surasena. They are again tempting me each has his special qualifications and I am bewildered. Which of these do you deem suitable ?” Before the queen could answer the poet has प्रविष्ट काचु कोयः—चत्सुराजः । The Kanohukio enters on a certain alien matter and unceremoniously utters the word चत्सुराजः—The king of Vatsa. Here chance supplies an answer to the king’s query. This is a पताका । As a matter of fact, चत्सुराजः did marry the king’s daughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa’s dramas are therefore सपताक. But this again is not a speciality with

Bhasa, It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dusbyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरित्यक्ते, अनुशयतस्तद्दयसावदनुकम्पातामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse. I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chatnika who was but on an errand suddooly enters and holds before the king a painting of Sakuntala saying—एष चित्तगदा भटिनी—here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Heoce सपताकै refers to no distinctive feature of Bhasa's dramas, and सपताकै; too, in the verse above, lends no point to the statement नाटकैर्देवकुलिभे ।

If then सूत्रधारकृतारम्भे; बहुभुमिकै; and सपताकै; give us no information as to the source of Bhasa's fame two questions naturally occur.—

(a) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल, a temple, सूत्रधार is 'the holder of the tape', i.e. a carpenter a mason. A देवकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama. So both नाटक and देवकुल are सूत्रधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल । A देवकुल is बहुभूमिक manystoried, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas*. This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल । A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल । Thus the three epithets स्वधारकतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz. देवकुलैरिव as by so many temples. This then is the Purpose the epithets serve. Bana's verse may now be freely rendered thus :—

"Bhasa attained fame by his dramas, which begun by the Sutrādharma endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples

The comparison thus established is not a mere piece of poetic jugglery. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल ; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually, celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa काव्यकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराध—

दस्याशोरचिकुरनिकरः कर्षपूरो मधूरो
भासोदासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसातः पञ्चवाणस्तु वाणः
कैषां रक्षा भवति कविताकामिनी कौतुकाय ॥

—Poetry is a strange lady that delights every one, चौरकवि is her looks, मधूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, शोहर्ष her joy and वाण here inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When meaning 'best' we may say कालिदास is कविकुलगुरु—the best of poets—(just as दिलीप is called गुरुर्पाशाम—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases, the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भीष्मपर्वन् of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतामाहात्म्य by some one with considerable poetic powers. Therein we find the following verse :—

भीष्मद्रोणतटा अयद्रथजला गाभारनीलोत्पला
शूलानयाद्भवती क्रुद्धेव बह्वनी कर्णेन वेलाकुला ।
चञ्चलामविकर्ष चौरमकरा दुर्योधनावर्तिनी
सोतीर्णा खलु पाण्डवे रथनदी केवर्तकः केशवः ॥

“What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which भीम and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator, कृप the current, कर्ण the snrge, अन्वत्यामन् and विकर्ण are grim sharks, द्रुप्योधन the whirl-pool.”

The verse bears a striking resemblance to the benedictory verse of Bhasa's कर्मभंग given above. Viz.—

भीमद्रोणतटां जयद्रथजलां गान्धारराजोपलां
कर्णद्रोणिक्लपोभिर्नक्रमकरां द्रुप्योधनघोतसम् ।
तीर्थः शत्रुनादौ शरासक्ततां येन प्रवेनाशुनः
शत्रूणां तरणेषु चः स भगवानस्तु प्रवः केशवः ॥

The poet of the गीतामहात्म्य, whoever he was, has here adapted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the महात्म्य slokas also are due to Vyasa and Bhasa is the imitator, because the author of the महात्म्य distinguishes himself from Vyasa saying :—

नमोऽस्तु ते बास विशालइहो फुल्लारविन्दायतपदनेच ।
येन त्वया भारततलेषूषः प्रक्षालितो ज्ञानमयः प्रदीपः ॥

“O lotus-eyed Vyasa of mighty intellect, I salute thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat.” There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.

Thus in Bhasa, Jayadratha is supposed to be the जल and दुष्योधन the स्रोतम् of शत्रु नदी । But how is स्रोतम् to be distinguished from जल ? If we say one is 'matter' and the other 'motion' then Duryodhan becomes something immaterial, which is not desirable and constitutes a defect in the verse. Again in the third line of Bhasa's verse शत्रु appears as नदी and केशव as प्रव । In the fourth, however, शत्रु is again introduced but in its own character, while केशव is still considered as प्रव which is another blemish. A plausible justification will perhaps occur to some :—The poet speaks of the तरण (crossing) of शत्रु (enemies), and also of केशव as a प्रव (raft) in helping in the तरण (crossing). But तरण (crossing) and प्रव (raft) are meaningless when applied to शत्रु (enemy) in its own character. Hence as शत्रु (enemy) has already appeared in the third line in the character of a नदी (river), here also it has to be taken as such. The presence of तरण (crossing) and प्रव (raft) imply a metaphor in शत्रु (enemy) ; and the fourth line is justified. I call this a plausible justification, because, in the first place, the नदीत्व of शत्रु is not presented in the third line as an arbitrary assumption, but established after the concomitants of a नदी such as the banks, the current &c, have been secured in elaborate detail in the two lines preceding. In the fourth line the statement is abrupt, without any regard for the details. Secondly, तरण (crossing) and प्रव (raft) may be said to imply the presence of जल only, not necessarily of a नदी, still less of a नदी rendered difficult of crossing by pools and billows, sands and sharks, as is necessary here. The fourth line seems really defective. Moreover तरणेषु here in the plural, though not absolutely incorrect will take a lot of defence, and ought to have been avoided. The poet of the गीतानाट्य has filed off these flaws. He is the miner and Bhasa the mine. He is the imitator and Bhasa the original. Bhasa is his गुरु ।

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास : It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

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Calcutta, 1915.

SARADARANJAN RAY

SECTION—II

Bhasa—the dramatist.

(HIS WORKS—AGE—COUNTRY, RELIGION, &c.)

Scholars have shown that the thirteen books [which are :—
 (1) पञ्चरात्र (2) दूतवाक्य (3) मध्यमव्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) कर्णभंग—based on Mahabharat; (7) Balacharit—based on Krishna legend; (8) प्रतिमानाटक (9) अभिषेक—based on रामायण; (10) स्वप्नावसवदत्तम् (11) प्रतिज्ञायोग्यन्दरायण (12) कविभारक (13) चारुदत्त* supposed to be based on historical facts &c.] unearthed by Pandit Ganapati Shastri at Trivandrum have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) “किं द्रष्टव्यं ! मया द्रोणं राक्षसं दमयन्ति” *Balcharit.* I. II. “राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते” *Dutaghatotkacha* VII, “राहुषा चन्द्रमा इव”—*Pratigna-Yaugandharayana* I. 16; (ii) “सुग्रीव सीता परिभूय नयिते” *Pratimanataka* and *Abhisheka*, (iii) “किं वचाति हृदयं परिगृहितं मे” *Swapnavasavadatta* VI. and *Abhisheka* IV; (iv) “भरतानां कुले जातः” in *Swapnavasavadatta* VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva’s counting on Arjuna’s deeds of valour—his singlehanded victory over the Kurns in Virata-rastra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well; (b) Ravana’s lament over Indrajit’s death in *Abhisheka* resembles Dasaratha’s wailings in *Pratimanataka* due to Rama’s separation etc], and Prof. Winternitz’s citing of the epithet एकातपसा (in *Dutavakya* *Abhimaraka* I-1, *Pratima* VII. 1, *Swapna* VI. 19); and expressions like कर्णभंगम्, तदभवान् in *Pratigna-Yaugandharayana*, *Swapna*. *Charudatta*; and का गतिः, प्रथमः कल्पः, मेदानीमनसं विचिन्त्य in *Prat.* *Yaug.* *Swapna* V etc and “न शक्नोमि शेषं वारयितुम्” &c in *Prat.* *Abhi* &c, prove common authorship of these dramas. These very natu-

* Some scholars try to attribute यक्षफलम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa,

ral expressions (viz कुसुमावय in Swapna and Sakuntala, प्रतिहार-
रक्षी in Prat I and Raghu VI. 20 etc. रामनिधान in Prat I. 4 and
Rag. XIII 1, प्रतीप्य in Prat and Sak. VI, चक्रःपुरः in Prat II and
Sak V ; अपितपो वधते in Prat and Sak) occurring in Kalidasa
also, show the proximity of Bhasa with Kalidasa in point of
age. Over and above these Prof. Devadhar also proves the
*common authorship of these plays from certain dramatic
devices*. [Again common authorship of the above 13 plays
seem certain acc. to Mr Pushalkar, from above similarities
and the idea of attainment of स्वराज्य and wish for its stability,
cp परचक्रं प्रशान्तम्]. Prof. Devadhar says—the entrance of a
person of high rank is announced with the words “उत्तरह,
उत्तरह, चया उत्तरह (compare—Prat. Yang IV, Urubhangha,
Swapna I, and Pratima III). The Prologues of Bhasa’s
plays are shorter and similar and no mention is made of
the author as is common with later dramas ; then again
mention of high important personages by puns sra seen
in Pratima, Pancharatra Swapna, Prat-Yang ; the Bharata-
vakya in several of these plays are alike ; so also these
belong to one author. Pt. Ganapati Shastri also shows the
special characteristics of these plays in the stagedirection
“नान्दो ततः प्रविशति सुवधारः” ।* Bhasa’s plays have स्थापना for

[* But from Bana’s “सुवधारकृतारभेनाटकेष्वङ्गुलिकैः सपताकैः शोभते
भासो देवकुलैरिव” (Harsacharit I), it is clear that सुवधारकृतारम्भ
etc. are not special characteristics of Bhasa, but the epithets
were chosen to apply to both Bhasa’s dramas and देवकुल ; for
as is seen in साहित्यदर्पण one of Kalidasa’s manuscripts of
Vikramorvasi begins like Bhasa’s dramas. Further in all
dramas modern and old, the सुवधार enters, utters आगम्य and
introduce the drama ; but in Bhasa the नान्दो was included in
पूर्वग whereas in modern dramas the नान्दो is recited on stage
(See Sec. I also)].

प्रस्तावना for the preparatory scenes. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna-vasavadatta and Pratijna-Yaugandharayana, and between the two Ramadramas (Pratima and Abhisheka) and the same nature of deviations from Panini (e.g. परस्मैपदो use of आ + पृच्छ, प्रति + ज्ञा; uses like काशौराज्ञे, सर्वराज्ञः कुसुमावचय &c in these dramas) prove their common authorship as also their high antiquity in a period when Panini-grammar did not bind languages hand and foot; and their common authorship goes to भास as is clear from the slokas of Bana, Rajshekhara etc.* Now Panit Ganapati Shastri, Max Lindeau

[* Pt.G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रोऽपि छेकैः चित्ते परीक्षितम् ।.....स्वप्रवासवदत्तस्य दाहकोभूत पावकः" ascribes स्वप्रवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also. It must be remembered that from Rajshekhara's Kavyamimamsa (quoted by Ettinghausson) we see that two Bhasas—only existed; one Dhavaka Bhasa author of Ratnavali &c, and the other the author of Swapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation:—"कारणम् कवित्वस्य न सम्प्र कुलीनता । धावकोपि हि यज्ञासः कथोनामपिमोऽभवत् ॥ आदौ भासेन रचिता नाटिका प्रियदर्शका । निरीर्यस्य रसज्ञस्य कस्य न प्रियदर्शना ॥ तस्य रत्नावली नूनं रत्नमानीय राजने । दशरूपककामिन्या वचस्यत्यन्तशीभना ॥ नागानन्दं समालोक्य यस्य शोहर्ष-विक्रमः । अमन्दानन्दभरितः स्वसम्भमकरात्कविम् ॥ उदात्तराजवं नूनमुदात्तगुण-गुम्भितम् । यद्वीर्याभवभूत्याद्याः प्रशिन्युर्नाटकानि वै ॥ शोकपर्यावसानास्य नवाङ्गा किरणावली । साकरन्दस्यैव कस्यात्र प्रददाति न निर्वातिम् ॥ भासनाटकचक्रोऽपि छेकैः चित्ते परीक्षितम् । स्वप्रवासवदत्तस्य दाहकोभूत पावकः" ॥ After all (unless further light comes out) two Bhasas are found in

eto. place Bhasa in 5th Century B.C ; other place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

sanskrit, one धावकभास being author of the group of plays *Nagananda, Ratnavali* &c. the other must be the author of the group of plays *Svapnavasavadattam* &c. Again the quotation of Bhasa-*elohas* by Vamana the Rhetorician in his *Kavya-lanakarasutra* (e. g. *यस्य वलि* &c) and by Anandavardhana in his *Dhyanyaloka* as suggestive of common authorship of these plays is doubtful. For the *elohas* of *Kavyalankara*—*sutra* are from Sudraka's *Mrichhakatika* which perhaps is based on Bhasa's *Charudatta*. Mr. P. V. Kane has pointed out that the line "युतं हि नाम पुरुषस्याभिहासने राजानम्" &c. in Vamana (IV. 3. 23) is not found in *Charudatta* but in *सूक्तकटिक* (cp. Vamana's remarks also—"युद्धकादिरचितेषु प्रबन्धेषु भूयानस्य प्रपञ्चो दृश्यते"); so also *चानन्दवर्धन* does not verbatimally quote *सप्तशतसद्वत्तम्* though *चमिनःशुभ-पाद* (his commentator) does. I think these prove on the other hand, that at that time (i. e. in some 8th Century A. D.) when Vamana wrote, Bhasa's works were ousted off the field by Kalidasa's and perhaps by Bhavabhuti's dramas, as *महाभाष्य* drove off *Vyadi*'s *संयमग्र्य*; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) neglected to, and these then for some time found popularity with south-Indian people, as once *महाभाष्य* was current in Deccan only (cp. "यः पतञ्जलिशिष्येभ्यो भट्टोवाकरवामनः काले स दादिवाक्येषु ग्रन्थाव वाहितः पर्वतादागतं लब्ध्वा भाष्यवादानुसारिभिः स नीतो बहुशास्त्रं चन्द्राचार्यादिभिः पुनः"—in *वाक्यपदीय*); hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशति नाट्यस्य स्वधारः' &c; for *Sahityadarpana* quotes one of Kalidasa's manuscript of *विक्रमोर्वशी* whose beginning is also similar to those

Aswaghosha wrote in 1st century A. D. during Kanishka's reign). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed, He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

of Bhasa's plays, and Sahityadarpana calls it as an old use (cp. "चतुर्व प्राक्तनपुस्तकेषु 'नाट्यन्ते'सुधारः इत्यनन्तरमेव वेदान्तेषु इत्यादि दृश्यते" S. D. VI. 24-25 &c.) I think this is an old custom in South Indian plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in मञ्चकटिक, so Charudatta is the earlier work ; some (e. g. Prof. Devadhar, Mr. Barnett &c) try to prove the reverse from other fact of these two dramas ; but we differ as potent reasons place Bhasa in B. C. George Morgenstierne place Bhasa's works as earlier than Sndraka's, while Dr. Snkthankar places Charndatta as later than मञ्चकटिक though the latter scholar admits that Charndatta is more crude than मञ्चकटिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biased against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages ; and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Pisherodi (B. S. O. S. 3. 112f ; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes ; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre ; these actors even changed the original ; so perhaps we find Bhasa's incompleteness in Charudatta-

as 6th Century A. D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka loog after Buddha's reign, and as one of Bhasa's slokas io Pratiġna-Jaugg. is based on one of Aswaghosha so also Bhasa is later than Aswagosha. But these are weak hypothesis ; for these may be due to the changes hrought oo Bhasa's playe by the Cakyars (Kerala-actors) or others. Prof. Sylvan Levi holde that Bhasa conforms to the classical laws of Indian Aristotle (i. e. Bharata), so he was after it. Dr. Barnett has qnestioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., fer he says that

mannscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce foished playe like सप्रवासदत्त or प्रतिमानाटक । And no Rhetorical work after 10th Century named these works as preparatioo of Kerala actors, so we emphasise that Bhasa's worke were ooly revised by Kerala actors to suit their propose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., (several deiviating from Panini and idiom) as निवर्ताव, उपोपविद्ध, चमुरपुरवध, तमीव, यद्युद्य in Pratima-nataka, if attributed to the anthorship of Kerala actors, toen what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"Thispeculiar phraseology also therefore, detecte and discloses that the Chakkyars (?) cao never be the author of these plays except by stealth." (Intro, to Pratima pp. XYXII). As (seen above) once सप्रवास was popular only in S. India, so in course of time Bhasa's dramas were famons with Kerala's theatres. Further the epio slokas in Bhasa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their natural grace of style, their religious faith

Mattavilas-Prahasana of Pallava prince Mohendra-vikramavarman of 620 A. D, has close characteristics with Bhasa's plays beginning with "नान्यत् ततः प्रवर्तते सुधारः". Prof. Devadhar further says that the depiction of death etc. is not an old custom, but found in the manuscripts of Katyayana-saṅgadhikā where we have "उभौ युद्धं कृतः"; "उभौ मुष्टिभिः प्रहययुद्धं कृतः". Further, he says that as Bhasa's Prakrits in several points coincide with the drama Mattavilasa and Subhadrādhānanjay so Bhasa follows south Indian practice of middle ages. Thus 7th Century is his probable date. But just reverse is the case when we remember as noted in the footnote that these are south Indian characteristics brought on Bhasa's works due to Cakyars of Kerala, and any generalisation on these is weak indeed. And as Bhasa was popular in S. India alone, so south Indian characteristics got mixed in his works; the S. Indians following Bhasa as their model wrote in this strain in middle and other ages. Prof. Levi also is in our favour, he quotes R. mchandra and Gnnachandra's Natyadarpan where Bhasa is connected with स्वप्रवासवदत्तम् cp "यथा भासकृते स्वप्रवासवदत्ते..... वत्सराजः—“पादाक्रान्तानि पुष्पानि सोमवेदं शिक्षातलम्”), and this verse not being found in the present edition of स्वप्रवासवदत्त, he holds that the present edition is a South Indian revision of the drama; so perhaps all other works of Bhasa also underwent revisions. Prof. Devadhar in his "Plays ascribed to Bhasa—their authenticity and merits" doubts whether Bhasa mentioned by Kalidasa in this Bhasa at all. But we have seen in Sec. I and in our footnote before *that only two Bhasas are mentioned in*

and other strong reasons (e. g. sleep, battle and death in Bhasa's dramas in violation of Bharata's Natyasutras) place all these works to Bhasa and Bhasa (as we will see) flourished in B. C.

Sanskrit works, and one being वासवमास author of Ratnavali &c. posterior to Kalidasa, the other author of सप्रवासवदत्त &c. is the Bhasa referred to by Kalidasa in his work. Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philosophical ideas, so Bhasa was perhaps a bit before Gita (see our Evolution of Gita).

Bhasa's antiquity with reference to his सप्रवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. (as advocated by Pandit Shastri) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 (cp. "अधिकृत्यकृतं यन्त्रे इत्यत्र चाख्यायिकाभ्यां बहुलं सुगं वक्तव्यः । वासवदत्ता ; सुमनांतरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadatta is now lost to us ; so it is possible that Bhasa's सप्रवासवदत्तम् and the वासवदत्ता known to Patanjeli had some common origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chaoekya quotes one of Bhasa's elope from प्रतिज्ञायोगश्रवण (cp. 'वैदेवायं अनुयुयते समाप्तदक्षिणानी यज्ञानामवभृथे' "सा ते गतयोरुपराधमिति" । अथोह श्लोकी भवतः—'यान् यज्ञसङ्क्षेपसा च विप्राः स्वर्गेतिथः पावकस्य यान्ति । अथेन तान्प्रतिपान्ति यराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥ नवशराव' सलिलसुपूर्णं सुसंस्तृतं दभं कृतोत्तरीयम् । ततस्य माभून्नरकश्च गच्छेद् यो भर्तृपिण्डस्य कृते न दुध्यन्त'—इति मन्त्रिपुराहिताभ्यामुत्साहयदयोधान्"—Chanakya's Arthashastra quoted by Ganapati Sastri). Now the प्रतिज्ञायाटक has the second sloka only "नव शरावन्" etc. But the construction and उपजाति metre of these two slokes, their negative and positive proofs to wards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these e lokas from some third man ; thus Chanakya says "अग्नि र्ह श्लोकी भवतः" in dual. If these were from different authors, then Cheuekya would have said 'किञ्च', "वापच" or "अथच" after

the first sloka and "अपि इह श्लोकः" before the first "शान्दसहस्रः" etc. So this also does not prove Bhasa's antiquity. The only sure proof of establishing Bhasa's antiquity is that Kalidasa in his *Malavikagnimitra* names Bhasa as a famous poet (cp. "मा तावत् प्रसिद्धयसा भासमीम्लकविषुषादीनां प्रवृत्तानतिक्रम्य वर्तमानकवेः कालिदासस्य कृतौ किं कृतौ वदमानः). Now Kalidasa having flourished in 2nd Century B. C. (see Appendix at the end of our *Evolution of Gita and our Sakuntalam*). Bhasa was surely about some two centuries earlier than Kalidasa ; for in his time he was प्रसिद्धयसाः (widely famous); and establishment of fame in such a hoary past age required more than a century. So we place Bhasa in 4th century B. C. The Bengali editions of *मालविकाग्निमित्र* read "धावकसीमिल" instead of भाससीमिल of the Bombay version. But धावक was the Court-Poet of श्रोहर्ष in whose name (scholars say) he wrote the *Ratnavali* and the *Nagananda* as we learn from *Mammata* who in his *Kavya-prakasa* says "श्रीहर्षादिधावकादीनामिवधनम्". Prof. Macdonell assigns 7th Century A. D. to श्रोहर्ष. He and Dhavaka are therefore posterior to Kalidasa, so धावक here is a misreading in the Bengali editions.

Again from the भरतवाक्य of Bhasa's सप्रवासवदन्तम् and बालचरितम् (e. g. "इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीनैकातपचाह्वां राजसिंहः प्रयास्तु नः"), a guess as to the seat of culture in Bhasa's time may be hazarded (this राजसिंह not being identified, Bhasa's date with reference to it is out of the question*). Here

* It has been found out that a Pandya king named Rajasimha flourished in 3rd Century A.D. in Southern India ; from this some argue that Bhasa was a poet of that period ; but we think that here राजसिंह is not a name—सिंह indicating 'greatest'—(—it is श्रेष्ठार्थवाचक) ; for in *Pancharatra Drona* says "इमामपिमहो कृत्यां राजसिंहः प्रयास्तु नः" with reference to king

Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendants to her ears.

Duryodhana and not to Rajsimha of 3rd Century A. D. If it be argued that it is poet's own patron who uttered through his Drona, then we say that this very sloka as भरतवाक्य of स्वप्रवासवदत्त &c. if refers to a particular king then after the death of the said king the भरतवाक्य will lose its significance and the drama cannot win public applausé; whereas a poet wish unhampered success of his dramas through age after age. So राजसिंह is not a name here. Further the opening benedictory verse of स्वप्रवासवदत्त (e. g. "वलम्यत्वाम्.....भुज्रीपाताम्") pointing to the king or the king-like person as the object of आशिस्, shows that Bhasa's patron was before him: (witness 'त्वाम्' in the singular here); Avimaraka's benedictory verse (e. g. ".....योमान् नागायकान् प्रदिशतु वसुधासुखितैकातपदान्") clearly shows Bhasa's king seated before him during the acting of his dramas (witness "ते" here). Then if before his patron his dramas read merely "राजसिंह" directly referring to his person-king without any qualifying epithet, then surely it will insult his patron. And Bhasa cannot be guilty of this gross incivility. For he makes (in प्रतिज्ञानाटक) हंसक hesitate to say merely योगेश्वराय without any qualifying epithet, though हंसक was narrating master's words :—योगेश्वराय appreciates this and says "स्वैरमभिधीयताम् स्वामिवाक्यमेतत्" &c. And he was aware how to use the name of a high personage. So mere राजसिंह in Bhasa cannot refer to his patron. Lastly if राजसिंह is a name, then "नः राजसिंहः" making "राजसिंह" exclusively their own, uttered by a subordinate is an outrageous incivility. So राजसिंह in Bhasa is not a name but a mere word which by उपमित कर्मधारय means the lion-like (best) king. So Bhasa's connection with राजसिंह of 3rd Century A. D. is impossible. Mr. Jayswal's connecting

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth (*मही*) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's *Avimaraka*, so he was perhaps some time after Mahabharat (where Arjuna marries *सुभद्रा*, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th. Century B. C) who marries his maternal uncle's (*Prasenajit* of Kosala) daughter.

Yet another argument suggests us. *Gita*, incorporated in the *मोक्षयन्त्र* of महाभारत was during its popularity considered as a separate sacred book; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for गीतामाहात्म्या belauds Vyasa there), under the name

of Bhasa with Kauva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable; further "प्रदियन्" in *अविमारक* as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गीतामाहात्म्य । Therein we find the following verse :—भीष्म-
द्रोणतटा जयद्रथजला गान्धारनीलोत्पला शल्येन यादवतो रुपेणवहनी कर्णेन
वेलाकुला । अश्वत्थामविकर्षं घोरमकरा द्युर्धनान्वसितौ सीतोर्वा खलुपाख्ये रचनदी
केशवः केशवः ॥—(meaning ‘what a pilot Kesava is ! The
Pandavas have indeed crossed that dire stream of enemies of
which भीष्म and द्रोण are the banks, जयद्रथ is the water शकुनि
is the rock, शल्य the alligator, रूपेण the current, कर्ष the shore,
अश्वत्थामन् and विकर्ष are grim sharks, द्युर्धन the whirlpool’’).
This verse bears a striking resemblance to the benedictory
verse of Bhasa’s कुरुभङ्ग, which runs thus :—भीष्मद्रोणतटा जयद्रथजला
गान्धारनीलोत्पला (or—हृदा) कर्षद्रोणिरूपोर्निर्मलमकरा द्युर्धनान्वसितम् । तोषः
श्वदनर्दं शरासक्तता येन प्रवेनाज्जः श्वर्णा तरयेदुवः स भगवान्नु प्रवः केशवः ॥—
(meaning “May that Almighty Kesava be your raft in crossing
your adversaries, the very same raft in which Arjuna crossed
his stream of enemies. That was indeed an extraordinary
stream having भीष्म and द्रोण for its bank, जयद्रथ for its waters,
शकुनि the king of Gandhara for its stones, कर्ष for its billows,
अश्वत्थामन् for alligators, रूपेण for sharks and द्युर्धन for its floods’’).
The sloka of गीतामाहात्म्य is an adaptation of the language,
style, metaphor, thought of Bhasa’s verse—only it has poli-
shed and remedied the original (e. g. Bhasa compares जयद्रथ
with water and द्युर्धन with सीतम् । And how can सीतम् be tho-
ught separate from जल ; in Bhasa’s 3rd line of the verse श्व
appears as नदी and केशव as प्रव ; in the fourth line however श्व
is introduced in its own character while केशव is still regarded
as a प्रव, which is a blemish and so on). So Bhasa is the mine,
and the author of गीतामाहात्म्य the miner. माहात्म्य (majesty) of
a sacred book as is usual was written when the book was
being thought as sacred ; so Gita was at least a century, earlier
than the writer of this (गीतामाहात्म्य) । Again this writer by
imitating Bhasa shows that Bhasa was the popular and stan-
dard author in this line before Kalidasa ; for after Kalidasa,

his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Narayana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced; in हरिवंश, कृष्ण is said as केशव (he being regarded as lord or producer of क i. e. Brahman and ईश i. e. Siva); and during this period the Bhakticult of the Pancharatras also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण (see मध्यमन्यायोग, दूतवार्ता &c), चण्डेन्द्र (as in दूतवार्ता &c) and sometimes कृष्ण as the highest god (see बालचरित) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवभक्ति was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गीता । Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism. Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages; so also his high antiquity is certain. His epic style, deviations from Panini &c also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. (See Introduction of our Sakuntalam).

Bhasa was a believer in the philosophical creed of the
 Bhasa's creed. Sutra (literatures) combined with Bhakti
 of the Vaishnavas as seen in Ramayana,
 Purana, Mahabharata or Pancharatra &c. Though he has not

said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation (Bal. Char. V 7), of Sradhcult (Prat. V &c) as in Mann and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarity with the sastras (vide Swapna. VI. 16 &c.), with the power of कर्म (Karnabhar I 19). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्यपङ्क्तिः"—Swapna I. 4), belief on the power of God (cp "देवैः स्वप्ति कुर्वन्"—Bal I). He also believed in the force of कर्म of this life (पुरुषकार) and of previous lives (देव) and knew that the provalance of one over the other was due to the strength of पुरुषकार or देव (cp. "देवः पुरुषकारेण बन्धयाम्यहं बन्धम्"—Balcharit If. 14 and "देवगतिंगनेन" in Abhishoka). But our poet seems to attach greater power and force on देव (cp. "यद्वैः गर्भः पुरुषता भवतीह नृणां । देवः विधानमनुगच्छति कार्यसिद्धिः" Avi. III). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors (Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन (ब्राह्मणवचनं न मया कान्तपूर्वम्), on नारायण or कृष्ण as the means of highest good for जीव*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras (op. Bal II. 25 &c). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामीदर. as the highest god and all

* (See बालचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, चमिदिक IV etc).

being his incarnations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV Cp. "शङ्खचौरवपुः पुरा कृतयुगे नामा तु नारायणस्त्वैतायां विप्रदर्पितभुवनो विष्णुः सुवर्णप्रभः । दूर्वाश्यामनिभः स रावणवधे रामो युगे हावरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः ॥"—*Balacharit I. 1). Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all (including राम in Pratima &c), being thus his incarnations. Those who belittle Bhasa's antiquity say "neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era" But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some (like Prof. Winternitz) say that to Bhasa कृष्ण and राम are incarnations

* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु । Who is दामोदर ?—कलियुगे अञ्जननिभः । Is this all ? "शङ्खचौरवपुः पुरा कृतयुगे"—he was white like conch and milk in Satyayuga. What was his name then ? नामा तु नारायणः । Anything more of him ? सुवर्णप्रभः तैतायाम् । His name then ? विप्रदर्पितभुवनो विष्णुः । Any other incarnation of him (i. e. of Damodara) ? Yes—हावरे युगे दूर्वाश्यामनतनुः ; what his name then ? रावणवधे रामः । [N. B. Bhasa's दामोदर is कृष्ण, for in कलियुग he is himself अञ्जननिभः । Here the epithet दामोदर is chosen to represent Bhasa the Bhakta's highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless].

Bhagavat's (x. 8. 9) sloka (e. g. "आसन् वर्षास्त्रिशोक्तस्य गृह्णतांऽनुयुगं तनुः । गृह्णीरक्तसथापौत इदानीं कृच्छतां गतः) is also in favour of our above Exposition.

of the highest god विष्णु; his अभिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण; but as seen above to Bhasa दामोदर^१ is the highest one—all others being his अवतार। So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have enlogised Bhasa as a well-known author or dramatist (as we have seen before), but none not even tradition or the poet give any account of his own self. However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म, firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Mann VII. VIII &c, an ardent worshipper, of गोजाति and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where he carried on his literary career under the benign patronship of a king. This much only we can gather from his works.

* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहसित in Prat I and in Gita XI, also cp. "तुल्यदुःखेन मोचितः" of Bhasa with Gita's "सर्वपापेभ्यो मोक्षविद्यामि मा मुचः"; परम्यैपदी use as प्रतिज्ञानीमः etc in both, &c.

III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :— when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi). Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as their कर्तव्यकर्म. Dasaratha however died due to the bereavement of his favorite son Rama. Now Bharata was informed to come back here and he having returned to Ayodhya from his maternal uncle's house saw his father's portrait hung up along with his ancestors in the picture-hall (प्रतिमा-गृह) *. This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lanka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lanka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

* From this the drama owes its name as प्रतिमानाटक. This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under title also.

of the monkey legions, rescued Sita and returns to his **आसन** (his original **आसन** at his **वनवास**). Having come to know this Bharata, the mothers and the subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the **पुष्पकर**.

(b) THE SUBSTANCE OF THE STORY

ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a **वस्त्र** accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's **प्रवास** (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his **प्रवास** as their duty.

Act II then speaks of Dasaratha's pitiable last condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya (from his **मगधराज्य**) and he having seen of his father's portrait hung up at **प्रतिमागृह** along with his ancestors infers father's death. He then knows everything from **देवकुलिक** and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's **पदचक्र** and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant (**भिक्षु**) and Jatayu's encounter in obstructing and opposing Ravans.

Act VI Informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lanka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his **पादम** (made during **बनवास**) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom (**राज्य**) from Bharata and is duly coronated and lastly **पुष्पकर** appears there to take all over to Ayodhya.

IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of **अयोध्या** and **अरण्यकाण्ड**, just as Bhasa's **अभिषेक-नाटक** is based on the materials of **किष्किन्ध्या**, **सुन्दरा** (**सुन्दर**) and **युद्धकाण्ड**. The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on **पद्मपुराण** ।

(2) Order of lineage (e. g. **दिव्याय**, **रघु**, **अज दशरथ** &c. as seen in **प्रतिमाग्रह**) is also based on **हरिवंश** and **पद्मपुराण** (**पातालखण्ड**); (and both these points are adopted by Kalidasa in his **Raghuvamsam**).

(3) Knowing of dasaratha's death from the portrait in the **प्रतिमाग्रह** is also perhaps taken from some **पुराण** । In original Ramayana, Bharata assumed of **दशरथस्यापत्** from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task.

(a) Bharata's knowledge of **सीतापहरण** from **सुमन्त्र** and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be not poet's own creation to heighten the pathos of the drama, so also is his invention of काचनसूत to abduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राजा from Bharata and his coronation in the forest hermitage (where he resided during-exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राजभार and to glorify the hero (Rama) for fulfilling the order of his father, just as creation of दुर्वासः शप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala (See Intra. on Sakuntalam).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the उल्का-incident, Satrugna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are not poet's own, for his dramatic purposes.

V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that go to make him the teacher of poets and dramatists are his lofty ideas, witty sayings condensed in simple but appealing languages, natural descriptions, high social and religious views, characters and ideas in forceful lucid languages (see also sen. I Bhasa's fame). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas." And of his 13 natakas, Swapna and Pratima natakas are the best. The former is full of विप्रलम्भ प्रहाररस and the latter is full of Karuna Rasa and Rama the धीरोदात्त hero here is painted

as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideals of these dramas are quite unparalleled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjee's novels. The plot is wellknown and suited to serve the purpose of the drama. The style natural flowing and simple. In spite of some few obscene sentences and grammatical anomalies, the sense never suffers. And in spite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Swapna I. 16, Pratima III. द्रमा धावन्तीव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकाखान etc. (see sec I ante), Bhasa's drama have won him great fame and later Sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavati so Pratima and the other too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam. (See our Uttaracharita and heading VII below).

[N. B.—As regards the merits of Pratima-nataka, Mr. Pnsalker remarks "making a survey of the Pratima, act by

act one will be wonder-struck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn; compare the pathos and dramatic effect in “कमलधरं चिरं ध्यात्वा वक्तुं प्रसक्तुः रितावरः..... अनुक्तैश्च वनं गताः” here ।

Mr. Keith calls this as a dull scenery of रामायण । But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. Winternitz agrees with us।

VI. DEFICIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमागृह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus because this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone on to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमागृह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमागृह was erected by Dasaratha when Bharata was in his मातुलगृह and his portrait was hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram. Ayodhya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e., in वैशाख गुरुपक्ष and arrives at the प्रतिमागृह at noon when the Devakulika

was taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्मानि पुरीमयोध्याम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (बीज) of the drama is Rama's राज्याभिषेक। Thna chamberlain says "रामस्य अभिषेकसम्भारा आनीयन्ताम्"। But it is made to stand in the first act, lies dormant in later acts—in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thns the बीज in III here is नष्टप्रय only revived by Bharata's refusal to himself accept the राजा। In IV Rama refuses it and prefers to observe विवशता by remaining in the forest for 14 years. Then बीज is thns dormant and is made complete in Act VI only when circumstances were favorable in this direction. Thns the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas, Rasa (रस) or sentiment (i. e. कवच रस), important terseness of the events, proper delineations in simple free incident languages, proper succession of matters, and noble portrayal of characters &c.

VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pnsalker has rightly

pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in Sakuntala we have the uses द्रुमविष्ट, "अपितपो बद्धंते", "प्रथमः कल्पः" "आय्ये इममेव रामकालमधिकृत्य गीयतां तावत्" etc, as in Bhasa's Pratima. Also note Kalidasa's use of रामाभिधान and प्रतिहाररत्नी as in भास,—the characters of Rama and Dushyanta as lovers, and Sita and Sakuntala as devoted wives. The intention to observe and support सत्य are similar in both. Then the imagery of वल्कल in Pratima I is followed by a similar one in Sakuntala I (also cp. "किमिव हि मधुराशौ मन्दनं नाकृतौनाम्" and "सर्वशोभनीयं सुदपन्नाम्" &c). The incident of जल-सूचन is found in both, Bhasa makes it bearable (see Pratima V. sl. 3) and Kalidasa makes it as unbearable by Sakuntala (see sak I 16 इदं किलाम्बाजमनोहरं वयः यः तपःचमू कर्तुमिच्छति &c). In both रत्नगणिस are similarly described (Sak. and Prat III), trees are regarded as children and are addressed during departure and in both fawns and creepers express sorrow at the departure of their rearers. Again in Pratima (VII) Sita says of the want of confidence on Bharata by the deer herd, just as in Sak V. Sakuntala says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the नायक and the नायिका । Lastly the prakrit and natural style in both are of same nature.

[N. B.—With regard to Kalidasa's indebtedness to Bhasa Mr. Ganapati Sastri further remarks "the incident of the curse of Durvasas and the happy reunion of the lovers at the door of Maricha found in Sakuntala, follow the Avimarakā where the curse of Chandabargava and the meeting again of the lovers at the door of Narada are described in the same manner"].

VIII. THE LESSON (INCLUDING THE SOCIAL CONDITIONS ETC.) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yangandharayana (cp 'प्रच्छाद्य राजमहिषीं दृपदेहितार्थं कामनिदं हतं नया' —Sv. VI. sl. 15). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजासुखन &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not passionate only as in later and present ages (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पित्रसत्यपालन here). Then relation of husband and wife and their love too were pure ; men appreciated पित्रव्रते, सौभाग्य, पतिव्रत्य (see Pratima VI V 20) and these won merit for the persons cultivating these ; culture of various shastras (see prat), also resignation on providence, faith on shastras and saintly utterings, and on testimony (see Sv. I. 4 and 11) and on inevitable force of destiny (see Sv. VI. 10) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief and faith on गुरुकार and उत्साहशक्ति (see Pratijna I. 18). All actions and worldly affairs were based on religion and virtue as well (see Sv. IV. sl. 9 Av. I 12 &c.). The kings regarded protection of kingdom and subjects (as in Pratima) as a duty and did it by all means by resorting on यत्न even, and also by destroying the invading enemies (see Sv. V.

12. Paucha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp “परचक्रं प्रशान्तु and “राजा प्रशान्तु नः” &c. Thus the kings were highly respected by all as it should be (see भरतवाक्य of Sv. Pratima &c). In short people had faith on Parents (cp मध्यमयोग I. 37), on ancestors, on Brahmins on sraddha rites (see Prat. V. ; Avi VI.), on Dharma shastras (see Prat V) ; they sacrificed for cows (पशुवत्, II. 5). They believed that यज्ञ, धर्म, मत्स्य keep men and society (see Pancha-ratra III. and I 23, Avi. VI. 19 &c). As the poet demanded these from all, so he advised culture of वेद, ऋत्विग्योगशास्त्र &c. (Prat. 8). He also for proper upkeep of family, society and nation demanded monarchical form of government (see Prat. III. 23). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of religious and moral cultures and upheavals.

IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is represented as full of merits (cp “स खलु निभृतधीमान् ते पिता मे पिता च”—Act IV. 21), a heroic fighter equalling the great gods even (cp “गता पूर्वं समैश्वर्यमिन्द्रसमं खं समानैर्विमानैर्विज्यातोयो” Act IV 17 &c) dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वन-वास no doubt, but dies out of शोक for this his most favourite son (cp “पुत्रविरहशोकाग्निना दग्धहृदयः”, “मूलं दशरथं नेतुं कालिनं प्रेषितोरथः”, and “भवद्भिः सह वसने सम्यो ममापि” &c), perhaps out of पुत्रहर्षे, he even hesitated to send Rama to an exile and keep his promise to कैकेयी (cp. “सत्यवचनरक्षणपरं राममरणं गच्छन्मुपावर्तयितुमशक्तः...समुद्र-गृहके शयानः”); but it is Rama, who won't hear anything but deliver his father from a wrong step, by following पित्रसत्यं ।

Dasaratha had a proper estimate of his sons etc (cp. हा वत्स राम जगतां नयनाभिरास हा लक्ष्मण सलक्षणसर्वगात्र । हा साध्वि नैयिलि पति-स्थितचित्तश्चेत्"); He was so unnerved in sending Rama to बनवास that he thinks himself as ill-famed (cp "रामेण परित्यक्तः लक्ष्मणेन च गर्हितः अयशोभाजनं लोकेऽहम्"), and on the other hand hence he villifies Kaikeyi as "बने व्याघ्री च कैकेयी" । As a pious wise King he rightly apprehended Sita's danger in the forest (cp बहु-दोषाङ्गरणानि सनायै वा भविष्यति) । His climax of filial affection is seen by an extreme affection in return from Rama and others on him (cp "वापसम्भितकण्ठत्वात् अनुक्तैव वनं गताः")

Snmantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in मङ्गवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick (cp "गतो रामः त्यक्तोऽहमपि जीवितः" III). He is broad-minded (see III. 14), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha (cp तस्मिन् नृपतौ विपन्ने जीवामि नृपस्य रक्षस्य तूतः" III. 16). He is also represented as शास्यज्ञ and an upholder of monarchical form of government (cp "गोपहीना यथा गावो...एवं नृपतिहीना विलयं यान्ति वैप्रजाः"—III. 24). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors (cp "दैत्यैर्द्रुमानमयनस्य नृपस्य पुत्रो यन्नोपयुक्तविभवस्य नृपस्य पौत्रः । आता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पद्याप्रयाति" IV. 2). Thus his description as well of Rama, Sita and Lakshmana is vivid (cp सत्यं शीलं च भक्त्यै येषु विपद्यवत्स्थिता"—IV. 4). He is noble as well and advises the princes to be so (cp "कुमार अलं गुरुजनापवादमभिधातुम्") । He wishes prosperity to his master's family (cp "यदि जीवामि तावत् प्रयतिष्ये") and ever avoids to become an ill-reporter (see IV. 15 "अहं पश्चात् प्रवे-चामि" &c).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters (cp “उदः कुरुते यदि पितृवचः कस्तव विन्दयः” Act I) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is an unrivalled warrior, the killer of Ravana (cp रावणावध प्रतिमः). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked (cp “रामाभिधानं मेदिन्यां शशाङ्कमभिधत्ता” “जगतां नयनाभिरामः” and “विभीषणात्मा”, &c, also comp “सत्यसत्य जित-क्रोध विमत्सर जगत्प्रिय । गुरुग्रन्थपूर्णेयुक्त—” Act II &c). He very aptly gives vent to his feelings and has a keen observation over human nature (cp “गरीरिः प्रहरति हृदये स्वजनसत्या”). He is a fine observer of nature as well (cp कणौ त्वरापहतभूषणमुग्रपाशौ). He is ever dutiful as well and avoids nindāvad of his superiors (cp “न मातुः परिवादं श्रोतुमिच्छामि) and supports Kaikeyi for her prayer to send him to an exile for a period of 14 years (cp “गृह्णीष्विषितं राज्ञं पुत्राय यदि याचते । तस्या लोभोऽन्याकाङ्क्षायां त्वरापहतापहारिणाम्”—Act I), even at first he can't believe all this as due to Kaikeyi's meanness (cp “वदताः शक्रसूतो भर्ता...फलं कश्चिन् स्पृहातस्तः देवाकाङ्क्षं करिष्यति”—Act I). He delights in his banishment because it will save a lot of troubles in various spheres and his brothers will be able to enjoy bhoga (cp “वसगमननिवृत्तिः पार्थिवस्य...मम बालभावः स एव...न परिभोगैर्बहिता भवती मे” I). Rama thus ever sticks to dharma and karma (“करोम्यन्यैर्नृपैर्धर्मं देवात् नोपपादितम्”—I. 24 and “गृह्यतां धर्मसारधिः” I. 28 &c); and he is endowed with shastric knowledge (see al. 29. in Act I). In spite of all his qualities of body and soul he is painted as hesitating to take rajahmar from his father and thus lowers him as an obedient and dutiful son (cp ततोऽप्रतिगृह्यमाणेषु अनुनयेषु चासद्व्रजादोषैः स्वैः प्राक्षेपि मापितः—Act I); his thinking as relieved of rajahmar by his exile is not in good taste (cp दिष्टा स एवास्मि राज्ञः महाराज एव महाराजः) । Again he goes to forest by not taking vidya from his father. This is

also a lapse of duty with him (cp "गतेषु ब्रह्मसु राजा नः शिरःस्थानानि पश्यतु") ; but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सचिव—a सखा (cp "शत्रुदिदानीं मैत्रिणी पश्यामि") . And he discharges his duties for his wife by killing Ravana. His fraternal affection is unparalleled (see sl. 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata's राजाप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कर्तव्य and does everything on the line of धर्म (cp "धर्मेण लोकपरिचक्षणम् अभ्युपेतम्" Act VII). In one word his obedience to father, his self-abnegation, his love for wife, brothers and subjects, his readiness to follow कर्म and his noble-mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasaratha, at the instigation of Kaikeyi—(cp युवतिरहितं लोकं कर्तुं न" I, 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टं तया निष्कारणावहितवनवासं सौभाग्यम्—VI). He steadfastly follows Rama in his वनवास as well like his कथा (cp "गुरोर्नैवाद्गच्छाम" —Act I. 27 कायेवानुगच्छते II)—He felt joy in serving Rama and Sita, and in good deeds, Thus he approves of Sita's following of Rama in his वनवास (cp "अनुचरति शयाङ् राहुदीपेपितारा...भक्त्या नाथा हिनार्यः" I. 25) and appreciates Bharata's great deeds in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith and resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama, is unique and unparalleled (cp अयोध्यामटवीभूतां पिता भ्राता च वर्जितान्" III. 11. दयिता भ्रातरो न सुः"नायोध्या तं विना सायोध्या यत्न राघवः" III. 25. "किं तवाय्यो न पुनः"). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see भावद्रीहादम् माताप्यमाता in Act II. sl. 19). But his attitude to गुरुजन is always reverential (cp न मया गुरु-यत्नमतिक्कान्तपूर्वम्) and his devotion on deities firm (cp कामं दैवतमिच्छेव युक्तं नमयितुं शिरः III. 6). He like Rama is a keen observer of facts (cp दृष्ट्वा धावन्तीं रजयाद्यौदभूतं पतति पुरतो मानुपतति" &c III. 2), and hence takes Rama as lovely like the moon (cp रामाभिधानम् अगतं गयाद्भम्"—IV. 1.)—to him his elder brother is a god indeed (cp "तमहं द्रष्टुमिच्छामि दैवत परमं मम"), and he sympathetically feels for his brother in his bereavement (cp जामृतचन्द्र इव स्त्री प्रमया वियुक्तः VI. 12). For all these various qualities of Bharata and specially for his माहमन्त्रि, sumantra says "भ्राता पितुः पितृकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" (Act. IV. 2), he out of duty acts as Rama's deputy and rightly protects राजधर्म and वर्णाश्रमधर्म (cp "चतुर्णां वर्णानामभयनिव दातुं वावसितः"—IV. 7. also see V. 1) With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well (cp "नरपतिरयं दिवेन्द्रो वा स्वयं मधुसूदनः"—Act IV 8); moreover our poet makes Bharata as equal to Rama (see above) and to Dasaratha as well (cp "तं चिन्तयामि नृपतिं सुरलोकयातम्" IV. 22). To such a person Sumantra Rama, Lakshmana and Sita had thus profound affection. In short Bharata's self-sacrifice, his devotion and love for Rama and his shame for mother's shameful act have made him an ideal brother of our hero. He

accepts his mother as such only when in Act VI he learns that this step of his mother was due to सुनिगाप and so a dispensation of providence. He then begs pardon of his mother (cp अथ यद् भावस्नेहात् समुत्पन्नमनुना मया दूषितावभवती तत् सर्वं मयं धितवाम् - Act VI).

Sita—Sita, the heroine of the play is the poet's ideal creation ; she is really devotion and character incarnate. She has no fault at all. She is endowed with all the qualities of the body and the mind (cp भद्रिनि सर्वशोभनोद्यं सुदृढं नाम I &c). To her husband is all-in-all (cp वनमयि मे प्रासादः) । Thus Sumantra and Dasaratha says of her as "शीलं विशद्वत् स्थिता" and "हा मैत्रिलिपतिस्थितचित्तवृत्ते" ; and understanding this firmness of hers Lakshmana approves of her वनानुगमन with Rama saying "भक्त्याया हि नार्थः" । She is a pure chaste and an all-honest lady who does not brook injustice even on jest (cp "पापकं कृतं गच्छ दिव्यातिथ" &c). Not only this, Sita is a knower of worldly ways here (cp "वह्नुज्ञानानि राजकुलानि नाम"—Act I) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama's exile is declared (also compare—"उज्जिताभिर्वेदस्य आर्यपुत्रस्य अमङ्गलमिव मे प्रतिभाति"). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's implicit obedience for his father (cp "तर्कयामि आर्यपुत्रेण महाराजस्य पादयोः पतितमिति" Act I &c). Being her-self full of truth or merits, she takes others as such (cp "तादृशा जनोलीकं न मन्त्रयेते" I &c). For these qualities she is a सचिव a सखा of राम । For this reason also she likes राम to be a prince ever, and Dasaratha as king (cp "प्रियं मे । महाराज एव महाराजः, आर्यपुत्र एवार्यपुत्रः"), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her behaviour is ever just ; as Bharata has high regard for her, she takes her as a son as if (cp "अथं स्वयं गच्छतु मागृहेतोर्नातिव भावं तनये निवेद्या" IV. 13 &c). Being full of all merits, she is represented

as a स्त्रीमय तेजस् (cp "इदं तत् स्त्रीमयं तेजो" IV. 14); and Bharata rightly says of her as "अपि दृष्टं दिशामृतमरुहतीचारिवम्" and Rama remarks "जगति गुणसमयां प्राप्य सीतां विदुडाम्" VII. 2. she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi - She is a Queen apparently full of selfish and cruel motives (cp "वने बाघीर्य कैकेयी" &c). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this, resolves not to recognise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature's ordain in सुनिश्चय on Dasaratha and not for selfish motives or out of greed. Besides the poet says it met the approval of Vasistha Vama-deva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by not knowing her motives. But such defence of Kaikeyi by your poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण ।

DRAMATIS PERSONAE

I. Males—

1. King Dasaratha (King of Kosala or Ayodhya).
2. Rama, Lakshmana. Bharata, Satrugna—Dasaratha's sons.
3. Snmantra—Dasaratha's Charioteer.
4. Ravana—Rakshasa King of Lanka (as a mendicant)
5. Charmberlain.
6. The guard of प्रतिमागृह called देवकुलिक ।
7. दूत of भरत ; भट (guard or officer), सुधाकार (a white-washer), वापस (an ascetic), ब्रह्मापसी (two old ascetics who describe fight of रावण and जटायु), नन्दिलक (an attendant of the ascetic (तापस)) ।

II. Females—

सीता—The heroine of the play—Rama's wife.

कौसल्या—Rama's mother.

सुमित्रा—Lakshmana's mother.

कैकेयी—Bharata's „

अवदातिका—a female friend of सीता ।

चेटी—an attendant of सीता ।

प्रतिहारि— a female door-keeper.

विजया

नन्दिनिका } —female attendants of कैकेयी

तापसी — a female ascetic

Title of the Book.

प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह (the Hall where portraits were hung up) by लक्षणा । And नट (चक्रवर्त्तने चुरादि) + लक्ष् कर्त्तरि = नाटकम् a drama. “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम् । पूर्वजानुचरितं प्रख्यातोदात्तनायकम् । प्रवेशकविषयकथादिभिः सन्धिभिरन्वितम् नानाभावरसैराख्यं नाटकं सुरयो विदुः” ॥ प्रतिमासहितं नाटकम् The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णन । शाकपार्थिवोदात्तत् उत्तरपदलोपिप्रमाणः । नाटकविशेषणत्वात् स्त्रीवत्त्वम् । वा प्रतिमासंज्ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवोदात्तत् । The drama named or known as प्रतिमा^१ । Or—प्रतिमा च नाटकस्य इह । समाहारैकवत् by “सर्वो ह्यत्र विभाषैकवद भवतीति वाच्यम्” and “स नृपसकम् ।” The नाटक *

“ Sanskrit literature (संस्कृतसाहित्य) is divided either as पद्य (poetry) or as गद्य (prose). पद्य again is divided into नृपा काव्य (o. g. रघुवंश, भट्टि, कुमारसम्भव, किरातार्जुनीय, शिशुपालवध &c) and दृश्यकाव्य (e. g. varieties of नाटक and पद्यसङ्ग) ; also compare “वाक्यं रसात्मकं काव्यम्” । Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस (sentiment) is prominent, others contribute to its development), and there are heroes and heroines (नायक and नायिका) । नाटका begin with a benedictory verse (नाट्यो), are divided into acts end with prayer and is संयोगान्तक in Sanskrit.

* N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes “the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so as to create illusions on various occasions in the minds of Devaknlika, sramantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमागृह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under "defeciency of the Pratima-nataka" the name of the drama after the incident of the प्रतिमागृह (whence Bharata knew of his father's death from his portrait there) is not very appropriate, though defendable no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks — चस तु नाटकस्य मादकायन्यान्तदृष्टपाठानुसारात् प्रतिमानाटकैतिसंज्ञा ।

टीकाकृतो मङ्गलाचरणम्

नत्वागुरुञ्चशङ्करम् पितरमपि स्वर्गं स्थम् ।

व्याख्यानं भासनाटके सहासमद्य वन्द्यामि ॥

गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।

आश्वस्तस्य च विग्नस्य प्रीयन्तां सर्वदेवताः ॥

यदनुक्तं दुरुक्तं वा मतिमोहसमृद्धवम् ।

सन्तः सन्ततकारुण्यास्तत्सर्वं मूर्षयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

प्रतिमानाटकम्

—: ० :—

प्रथमोऽङ्कः

(नान्दान्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

सीताभवः पातु सुमन्वतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्य्यप्रतिमश्च देव्या विभीषणात्मा भरतोऽनुसर्गम् ॥१॥

(Then enters the stage-manager after the *Nandi* i.e. the preliminary benedictory rites) Stage-manager or manager—
May fine-necked Rama (or Rama the friend of Sngriwa)
protect you in every creation—Rama who is the lord (or hns-
hand) of Sita, who delights in good (or right) counsels (or
who was pleased on account of Snmantra, the charioteer),
who is a tolerater (or—snfferer) and full of good marks (or—
who was accompanied by Lakshmana his brother), who is a
killer of Ravana on account of her ladyahip Sita, and an
unrivalled one, who is of a terrible nature (to the foes or
sinners) [or—of whom Bibhishana is a devotee], and who is a
hearer of burden (or—who goes along with Bharata).

Beng.—(নান্দীর পরে হৃদধারের প্রবেশ) হৃদধার—শোভন-
গ্রীবাবুজ (or—সুগ্রীববজ্জ) শ্রীদানচন্দ্র—যিনি সম্যক বস্ত্রে তুষ্ট (or—
রাজসারথি স্বমস্ত্রের আচারে তুষ্ট), যিনি সীতার পতি, যিনি কষ্টসহিষ্ণু
এবং জলজ্ঞবুজ (or—ভ্রাতালক্ষণ কর্তৃক যিনি অমুগত), যিনি সীতা
দেবীকে হরণ করায় রাবণের বিনাশক ও অদ্বিতীয় বীর, যিনি শত্রুর বা
পাপীর প্রতি কঠোরাত্মা (or—যিনি রাবণভ্রাতা বিভীষণের ইষ্টদেব),
যিনি ভাৱবাহী (or—ভরতবুজ), তিনি আপনাদের (or—আপনাকে)
রক্ষা করুন ।

Tika.—‘নান্দ্যাঃ’ পূর্বরঙ্গভূত্যাঃ মংলক্রিয়ায়াঃ [“নান্দী আযৌর্বচনসংযুক্তা”
ইতি भरतः] ‘अन्ते’ अवस्थाने स्वयमेव नान्दीक्रिया समाम्य, तद्वोधकं श्लोकं
पठित्वा इत्यर्थः ‘ततः’ नान्दानन्तरम् अन्त्यं क्विचिदकृतत्वेव नान्दाव्यवहितमेव ‘सूत्रधारः’
रुद्रं कथासूत्रं नाटकमुपपाद्यवत्सु धारयतीति तादृशः नटानां नेता, रंगदेवतायाः
पूजकः इत्यर्थः [“सूत्रधारः पठेन्नान्दीम्” इति भरतः] ‘प्रविशति’ रंगमञ्चमागच्छति ।
आगत्य सूत्रधारः मंगलश্লोकमाह – सीताभव इत्यादि ।

অন্বয়ঃ । সীতাভবঃ সুমন্ততুটঃ চ সঙ্কলক্ষণঃ সুযোবরাসঃ অনুসর্গে (যঃ) পাতু,
যঃ দেব্যা (হৈতুনা) রাবণার্থ্যপ্রতিমঃ বিভীষণাত্মা চ भरतः (भरयुक्तः) (भवति) ।
यद्वा – यः देव्या रावणार्थ्यप्रतिमः विभीषणात्मा च (स) सीताभवः सुमन्ततुटः
सङ्कलक्षणः भरतश्च सुयोवरासः अनुसर्गं (वः) पालु । व्याख्या—‘यः’ पुरुषः ‘देव्या’
सीतादेव्या हैतुभूतया ‘रावणार्थ्यप्रतिमः’ रावणारिश्च अतः अप्रतिमश्च अप्रतिहन्त्रीच इति
रावणार्थ्यप्रतिमः [विशेषणद्वयसमासः] । सीताहरणादेव श्रीरामः रावणारिः ततश्च
अहितोद्यो वीरोऽभवत् । ‘विभीषणात्मा’ विभीषणी भयङ्करः (पापिपत्तं भयावहः इत्यर्थः)
‘आत्मा स्वरूपं’ यस्य, यद्वा विभीषणः तदास्याः रावणभाता आत्मा भक्तत्वात् आत्मस्वरूपः
यस्य [“भक्तस्तु भगवान् स्वयम्” इति वचनात्] । तथा ‘भरतः’ भरं तनोति धारय-
तीति भरतः [कर्त्तरि ङः]—तथा च शाकुन्तले—“भरत इति लोकस्य भरणात्” । यद्वा
—भरतः तदास्याः भाता अस्ति यस्य इति [अर्थं आद्यच्] भरतयुक्तः इति शेषः । स
‘सीताभवः’ सीतायाः भवः देवः स्वामी इत्यर्थः, ‘सुमन्ततुटः’ शोभनमन्त्रेण तुटः, तथा

तदास्त्रादशरथसारथिना उपदेशादिदाता पितृसन्तपालनसहायकेन हेतुना तुष्टः ।
 'सहलक्ष्मणः' सहते इति सहः [पचाद्यच्] अतुर्देशवर्गव्यापिवनवासदिक्तेः सहः
 तथा 'लक्ष्मणश्च' शोभनचिह्नयुक्तश्च, यद्वा लक्ष्मणेन तदास्त्राभाता सह वर्तमानः इति सह
 लक्ष्मणः । तादृशः 'सुग्रीवरामः शोभनग्रीवायुक्ता रामः, यद्वा—'सुग्रीवः' तदाध्यवानर-
 राज्ञः तत्सहितः 'रामः' ग्रीवरामः 'अनुसर्गं प्रतिमर्गे, प्रत्येकजनने वः 'पातु' रक्षतु ।
 रक्षणवर्तिनं राजानं तथा युष्मान् सामाजिकान् च अवतु । [अत्र शेषेण विधा
 व्याख्यानं भवति । शेषलक्षणं यथा—“शिष्टैः पदैः अनेकार्थाभिधाम् शेषः” इति ।
 एवः मङ्गलश्लोकः कैचित् नान्दोऽस्यानोयः इत्येते । एवं नान्दोऽस्यानोयः सन् पद्मावली-
 मङ्ग्री भवति ; तद् यथा—“यस्यां वीजस्य विद्यामोक्षमिच्छेत्तस्य वस्तुनः । शेषेण वा
 ममासौहार्दं नान्दी पद्मावली च सा” । 'रावणारि'-प्रभृति-पदेनात्र रामेण अभिवेक-
 परिहारिण वनवासकाले रावणवधरूपं काव्यवीजमुपन्यस्तम् । तथाचात्र सीता-सुमन्त-
 सुग्रीव-राम-लक्ष्मण-रावण-विभीषण-भरताख्यानानि नाटकीयानि पात्राणि मुद्रालङ्कारि-
 च्छितानि । “सूत्रार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः” । अन्यत्रात्र द्रष्टव्यम्—‘प्रतिमपदेन’
 प्रतिपादास्य स्वरचितस्य प्रतिमानाटकस्य नाम च स्मारितम्] ॥ उपजातिः
 कन्टः—(व्याख्यातश्च अस्माकं रघौ, तवैव द्रष्टव्यम्) ॥

Notes.

1. नान्दन्ते—नन्दनं नन्दः rejoicing. भावे घञ् । नन्देन पठ्यते इति
 नन्द + अण् श्रैषिकः + ऊीप् स्विद्याम् = नान्दी a benediction. “देवद्विजन्त्रादी-
 नामाङ्गीर्षादपरायणा । नन्दन्ति देवता यस्माद्नान्दी चमत्ता प्रकीर्तिता” । The object
 of the नान्दी (benediction uttered through a sloka) is to secure
 a happy termination of the acting and perhaps of the drama as
 well—“तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये” । तस्याः अन्तः, इतत् । तस्मिन् ।
 अधि ३मी । Here in Bhasa's works नान्दी will refer to the bene-
 dictory rites and sloka included in the पूर्वरङ्ग which is per-
 formed outside the stage by the हृत्धार । compare “नाट्यवस्तुनः पूर्व

रङ्गविघ्नोपशान्ताय । कुशीलवाः प्रकुर्वन्ति पूर्व'रङ्गः स उच्यते" । Henco नान्दन्ते = पूर्व'रङ्गान्ते here. This present sloka thus is outside Bhasa's Nandi—it is a मङ्गलश्लोक, whereas later dramas open with the Nandi on the stage (see our Sakuntalam).

This was perhaps an old south Indian practice, for south Indian dramas later too retain this characteristic (see Introduction, sections I and II), and not a special characteristic of Bhasa-dramas, as Pt. Ganapati Shastri says. Also compare —“In both Bhasa and later poets the drama opens with a benediction, with this difference that while with Bhasa it is the स्वधार that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage-direction is absent. But then immediately after the benedictory verse we have the stage-direction नान्दन्ते स्वधारः etc.....Bhasa commences with the stage direction “नान्दन्ते ततः प्रविशति स्वधारः” in all the works, then follows the benedictory verse (मङ्गलश्लोक). This verse being नान्दन्ते, Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what Bharata calls पूर्व'रङ्ग.....so नान्दन्ते with भास means पूर्व'रङ्गान्ते—after the preliminaries are over.....” (see Introduction Section I under “the fame of Bhasa” pp VI—VIII).

2. स्वधारः—स्व + धारि + अच् कर्त्तरि । “नायकस्य यदनुष्ठानं तत्स्व' स्यात् सवीजकम् । रङ्गदेवतापूजाकृत् स्वधारः इति स्मृतः” । He is the first actor to enter the stage, thus he may be called the stage-manager. Nom. to प्रविशति ॥ स्वधार is नटनेता ॥

3. सीताभवः—सीतायाः (तदाख्यजनकनन्दियाः) भवः (हेमभूतः), इतत् ।
By transference it means "the cause of Sita's good". Qual. सुग्रीवरामः, ; or सीतायाः भवः (भद्रम् or भद्राप्तिः) यन्मात्, व्यधिवद्—। Or again—भवतीति भवः (कर्त्तरि षच्) । It means "God" or "samsar". Thus Kasika says "भवो देवः संसारश्च" । सीतायाः भवः (देवः or स्वामी) । यदा—सीतायाः भवः (संसारः) यन्मात्, व्यधिवद्—। Qual. सुग्रीवरामः । The poet in this महलश्लोक speaks of Rama, who is the husband or God of Sita.

N. B.—Note that it is only a महलश्लोक uttered by the sutradhara to indicate the नाटकाद्यं and give hint of its matter and name of "आशौर्नमस्त्रियारुपः श्लोकः काव्याद्यं सूचकः" । This sloka is named as पद्यावली, for here the root (बीज) of the drama e. g. stoppage of अभियेक, वनवास and रावणवध etc, is woven through श्लेष (see Tika). Again this sloka introduces the names of the principal characters here by सुद्रालङ्कार which is defined as "सूचार्थं सूचनं सुद्रा प्रकृतार्थपरिः पदैः" (see Tika). Also see below.

4. पातु—पा (रचये अदादि) + लोट तु । आशिञि लोट । Nom. सुग्रीवरामः । पा to drink is भादि and gives पिवति etc. Its obj. is either त्वाम् (said with reference to the patron king of the poet and secondly to others) or "वलस्व त्वाम् भुञ्जी पाताम्"—Swapnanataka, "श्रीमान् नारायणस्ते प्रदिशतु" Atri &c ; or वः (referring to the all audience present there) understood.

N. B.—In this महलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a इष्टदेव of Bhasa will deliver all at all times.

5. सुमन्वतुष्टः—सुमन्त्र is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, इतत्—। See also Tika. If however the तृतीया is हेतौ here then we may say सुप्रसूपा, for acc. to majority of opinion हेतु तृतीया does not enter into इतत् ; only Jnanendra says "हेतुतृतीययापि समास उच्यते" ।

6. सुयोवरामः—सु शोभना योवा यस्य, बहु—। तादृशः रामः, कर्मधा—। Such developed neck indicates power and vigour in a personage ; or—सुयोवसहितः (तदास्त्रावानरराजसहितः) रामः, शाक्यार्थिवादितत् । Nom to पातु । This epithet like others is chosen to keep up the pun (श्लेष) ।

7. सह लक्ष्मणः—सहते इति सहः (पचायच्), tolerator i.e. tolerator of वनवासादिक्लेशे &c. लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सह्य लक्ष्मण्य खञ्जकुलादिवत् कर्मधा—। or—लक्ष्मणेन (तदास्त्राभावा) सह विद्यमानः इति सहलक्ष्मणः, तृतीयोने बहु—। सहलक्ष्मणः is also correct by the rule "बोपसर्जनस्य" । Qual सुयोवरामः ।

8. देवा—Refers to सीतादेवी । हेतौ तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देवा (हेतुमूल्या) रावणार्थप्रतिमः (अतएव च पापेषु) विभीषणात्मा ।

9. रावणस्य अरिः, इतत् ।—अविद्यमाना प्रतिमा (तुलना, सास्यम्) यस्य, इति अप्रतिमः unequalled, बहु—by, the varttika "नजोऽस्त्रायांनां बहुप्रौढिवां चोत्तरपदलोपो वक्रवाः" । रावणारि (असौ) अप्रतिमय, कर्मधा—। Qual. or Pred. to यः । He being रावणारि was an unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा (portrait) hanging up of himself like his father and forefathers. Thus herein is suggested the name of the drama. See Tika also.

10. विभीषणात्मा—वि विशेषेण भोदयति इति वि+भो+णिच्+लुङ् (नन्दादि) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा (पापिपत्ते) यस्य, बहु—। वा विभीषणः (तदाह्वयः रावणभ्राता) आत्मा (आत्मभूतः, भक्तत्वात्) यस्य, बहु—। Qual. or Pred. to वः । Being Rama's Bhakta, विभीषण was like his own self. See Tika.

11. भरतः—भर' तनीतीति भर+तन+उ कर्त्तरि बाहुलकात् = भरतः the bearer of burden. Qual सुयोदरामः or Pred to वः । or—भरत is Rama's brother. सः अस्ति यस्या इति भरत+अर्थ आदि चच (मत्वर्थीय) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत as one word and explains—विभीषणे आत्मामे रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

12. अनुसर्गम्—सर्ग is creation. सर्गं सर्गं प्रति इति अनुसर्गम् in every creation. गोप्सायाम् अवयवीभावः । Adverb qual. पातः ।

13. Remark,—Among the ten अवतार of Sri Vishnu hoth कृष्ण and his elder brother बलराम (also called राम) are counted as one अवतार of the द्वापरयुग । बलराम contractedly called राम (comp "भार्गवो राघवो गोपस्यो रामाः प्रकीर्तिताः ") is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सीताभवः सुमन्त्रवृत्तः सहस्रवर्णः च

सुग्रीवरामः अनुसर्गं पातु यो देव्या रावणायांप्रतिमः विभीषणात्मा भरतः । Now सीता is the name of हल वा हलपट्टति, so सीतायाः (हलसा) भवः (मङ्गलं सम्यगुत्पत्तिः वा) यस्मात् who caused welfare of ploughing,—will well refer to बलराम as well. He was सुमन्त्रतुष्टः (for on several occasions, Krishna's or Uddhava's good counsel prevailed on him), he was a tolerator (सहः), and of good signs (लक्ष्मणः), he was as a stout plougher, strong and fine-necked and a high personage (सुग्रीवरामः); such a divine incarnation may well protect all, Again owing to देवो रीवती (Balarama's wife) i. e. to please her, he drank on and became रावणः (रावयतीति रावण— a terrible one), but at the same time he was आर्याप्रतिमः (the representative of a good one,—cp ' कर्त्तव्यमाचरन् काममकर्त्तव्यमनाचरन् तिष्ठति प्रहृताचारे यः स आर्य इति श्रुतः "); he बलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to बलराम (विश्वश्रवतार) as well — one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः (as in पातुव उमाधवः &c), then the sloka will refer to राम only. In this case construe—सुमन्त्रतुष्टः सहलक्ष्मणः सुग्रीवरामः पातु यः सीताधवः देव्या च रावणायांप्रतिमः विभीषणात्मा च अनुसर्गम् भरतः (भवति) ।

(नेपथ्याभिमुखमवलोक्य) आर्य्ये, इतस्तावत् ।

(Looking towards the dressing-room) Ho noble lady, come this way.

(प्रविश्य) नटो—अय्य इन्द्रा [आर्य्य, इयमस्मि]

(Entering) Lady actor or manager—My noble Lord, here I am.

सूत्रधारः—आर्य्य, इदमेवेदानीं शरत्कालमधिकृत्य गीयतां तावत् ।

Manager—Gentle Lady, Do then sing touching this autumn season.

नटो—अयम्, तद् [आर्य्य, तथा] । (गायति)

Lady manager—Noble Lord, Very well (Sings).

सूत्रधारः—अस्मिन् हि काले—

चरति पुलिनेषु हंसौ काशांशुकवासिनी सुसंहृष्टा ।

Manager - during this season, the femaleswan residing in cloth-like (white) kasa flowers (or—on river-beds white like kasa flowers), roam on sandy river-banks quite delighted.

(नेपथ्ये) अयम्, अयम्, [आर्य्य, आर्य्य]

(In the dressing room) Ho Lord, Ho noble Lord.

(आकर्ण्य) सूत्रधारः—भवतु विज्ञातम्—

मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षोव ॥ २ ॥

(निष्कान्तौ) ॥ स्थापना ॥

(Hearing) Manager—well, I understand—like a female warder (or gate-keeper) in royal palace moving quick in full glee. ✓

(They both go out)

(Here ends the Prologue).

Beng.—(वेषगृहेन दिक्क ताकाहेना) आर्य्य, एदिक्क एम् ।

(अवेश करिना) नटो—आर्य्य, एहे आनि आगिनाहि । सूत्रधार—

ଆର୍ଷା, ତବେ ଏହି ଶରତକାଳ ଲକ୍ଷ୍ୟ କରିବା ଗାନ କର । ନଟୀ—ଆର୍ଷା, ତାହି ହୋକ୍ । ଅଭିଧାର—ଏହି ଗୟସେ—ଘରକାଗବନବିହାରିଣୀ (ଓ—କାଶଘର-ନଦୀମୁଣିନବାସିନୀ) ହଂସୀ ଆନନ୍ଦିତା ହେବା ନଦୀତଟେ ବିଚରଣ କରେ— । (ନେପଥ୍ୟ) ଆର୍ଷା, ଆର୍ଷା । (ଘନିଆ) ଅଭିଧାର—ତାଳ ବୁଦ୍ଧିନୀମ—ରାଜଗୃହେ ଆନନ୍ଦିତା କ୍ଷିପ୍ରଗତି ସ୍ୱାରସ୍ୱରୀର ଗ୍ରାସ । (ଓତସ୍ୱର ନିନ୍ଦାମଣ) । ଅଭିଧାର ।

Tika.—ଏବଂ ମହଲକ୍ଷ୍ମୀକହାରିଣୀ ଆଶିର୍ବଚନମୁକ୍ତା ନଟନେତା ସ୍ୱଧାର: 'ନେପଥ୍ୟସ୍' ବେଦରଚନାସ୍ଥାନସ୍ 'ଅଭିମୁଖମବଲୋକ୍ୟ' ଦଢ଼ା ନଟୀମାକାରୟିତୁଂ କଥୟତି—'ଆର୍ଷା' ଓ ସତ୍ପତି 'ହତ:' ଅଭିନ ସ୍ଥାନେ ନତ୍ତମୀପି ରଂଗମନ୍ତେ 'ତାବତ୍' [ଅବଧାରଣୀ ଅବାସମିତତ୍] ଆଗମ୍ୟତାମ୍ ଶୟା ଇତି ଶେଷ: । 'ପରିଷ୍ଟ' ନେପଥ୍ୟାତ୍ ରଂଗମନ୍ତମାଗମ୍ୟ 'ନଟୀ' ସ୍ୱଧାରାଞ୍ଚାସ୍ ନଟସ୍ ପତ୍ନୀ 'ଆହ' କଥୟତି—'ଆର୍ଷା' ମାତ୍ର ସ୍ଥାମିନ୍ 'ହୟମ୍' ଅହମ୍ ଆଗତା 'ଅଭି' । ତତ: ସ୍ୱଧାର: ଆହ—'ଆର୍ଷା' 'ହମମିବ' ପ୍ରାରବ୍ଧ 'ଶରତକାଳମଧ୍ୟକାଳ' ବିଷୟୋକ୍ତାସ୍ ହଦାନୀମଧୁନା 'ଗୌରୀତା ତାବତ୍' । ନଟୀ ଚ 'ତଥା' ଅସ୍ତୁ ଇତି ଚକ୍ରା 'ଗାୟତି' ଗାନଂ ଯୋଜୟତି । ତତ: ସ୍ୱଧାର: ଶରତକାଳବର୍ଣ୍ଣନାମ୍ ଆହ—'ଅଭିନ୍ ହି କାଳି' ଶରତକାଳି ଏବ—'କାଶାଂଶୁକବାସିନୀ ହଂସୀ ସୁସଂହତା (ସତୀ) ପୁଲିନେଷୁ ଚରତି" କାଶାଂଶୁକବତ୍-ଶୁଭସଂକତବାସିନୀ, ଯଦା—କାଶବନବିହାରିଣୀ (କାଶପୁଷ୍ପଶ୍ୟା ଚ) ହଂସୀ କାଳବଶାତ୍ 'ସୁସଂହତା' ଆନନ୍ଦିତା ସତୀ 'ପୁଲିନେଷୁ' ଶୁଭେଷୁ ନଦୀତଟେକତେଷୁ ବିଚରତି । ଏତାବତି ଶ୍ଳୋକପୂର୍ବାଞ୍ଚେ ଚକ୍ତେ ସତି ସ୍ୱଧାରଦତ୍ତପୂର୍ବସଂହତାତୁସାରିଣ କଥାବସ୍ତୁଗତଦଶରଥପ୍ରତିହାରୀ ଭୂମିକା ପ୍ରତିଘଟୟା ରଂଗମାଗତମାୟସ୍ ନେପଥ୍ୟଗତସ୍ ନଟସ୍ "ଆର୍ଷା, ଆର୍ଷା" [ସମ୍ଭ୍ରମେ ହିରୁକ୍ତି:] ଇତି ବଚନ-ମାକର୍ଷ୍ୟ' ଶ୍ରୁତ୍ୱା, ସ୍ୱଧାର: 'ଭବତୁ ବିଜ୍ଞାତମ୍' ଇତ୍ୟାଦିନା ମିଜବକ୍ତବ୍ୟଂ ଶେଷୟିତ୍ୱା ପୂର୍ବୋକ୍ତପାଦପ୍ରବେଶଂ ସୂଚୟନ୍ 'ସ୍ଥାପନା' ପ୍ରସ୍ତାବନା ଚ ସୂଚୟିତ୍ୱା ଶ୍ୱପଦାଂ ସହ ଚକ୍ତେ 'ନିଷ୍କ୍ରାନ୍ତୀ' ରଂଗମନ୍ତାତ୍ ବାହିର୍ଗତୀ ["ନିଷ୍କ୍ରାନ୍ତାସ୍ ନିଷ୍କ୍ରାନ୍ତା ଚ ଇତି 'ନିଷ୍କ୍ରାନ୍ତୀ' ('ପ୍ରମାନ୍ ଶ୍ରିୟା' ଇତ୍ୟେକଶେଷ:) । ଯଦା—ନିଷ୍କ୍ରାନ୍ତୀ ଅଭିନେତାରୀ ଜନୀ ଇତି ବାକ୍ୟଶେଷ: । ଅଥମିବ ପତ୍ନୀ ଗ୍ୟାୟାନ୍ । ଅନ୍ୟଥା ଅଭିନେତା "ନିଷ୍କ୍ରାନ୍ତା: ସର୍ବେ" ଇତି ନ ସଂଗଚ୍ଛତି । 'ନିଷ୍କ୍ରାନ୍ତା: ସର୍ବେ' ଅଭିନେତାରୀ ଜନା ଇତି ବାକ୍ୟଶେଷେ ସର୍ବମନବଦମ୍] । 'ଭବତୁ ବିଜ୍ଞାତ'—ସୁଦିତା ଇତ୍ୟାଦିବାକ୍ୟ: । ପ୍ରତିହାରୀରୂପଂ କ୍ଳୀପାତ୍ ହଂସୀ ପ୍ରତି ଉପମାନଂ ଦର୍ଶୟନ୍ ଶ୍ଳୋକଂ ପୁରୟତି—

“नरेन्द्रभवने मुद्रिता (हृष्टा) च त्वरिता (कार्यवशात् ससम्भ्रमा) प्रतिहाररक्षी इव” प्रतिहारं द्वारं रक्षति यासा इति [कर्मोपपदे कर्त्तृत्वाच्चे अण् । स्त्रियामौप्] । राजभवने हृष्टात्तरायुक्ता शुभवसनधारिणी प्रतिहाररक्षी यथा विचरति, तथा शरत्काले मुद्रिता ससम्भ्रमा काश्यथा हंसी अपि नदीपुलिनेषु विहरति ॥ एवं प्रतीहारोपवेशे सूचिने नटीसूत्रधारयोर्निष्क्रमणं वक्तुमुचितम् । अत आह — “निष्क्रान्ता । स्थापना” प्रस्तावना आमुखम् इत्यर्थः [तथा च भरतः—“प्रसाद्य रंगं विधिवत् प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाययाम्”] ॥ आर्या उच्यते [तल्लक्षणञ्च “आ परितोषाद्दिदुषाम्” इत्यत्र शाकुन्तले द्रष्टव्यम्] ॥

Notes.

1. नेपथ्याभि &c—नेपथ्य means “Dressing” also “Dressing Room”. “नेपथ्यं तु प्रसाधने रंगभूमौ विषमेदे” इति हेमः । Here it is dressing room. नेपथ्यस्य अभिमुखम्, इत्यतः । तत् । obj. of अवलोक्य (एव + लीकि + ल्यप्) ।

2. आर्यः—सम्बोधन of the base आर्या । The सूत्रधार here addresses his wife i. e. the person who appears in the character of his wife. “पत्नी आर्येति सम्भाषा” । And आर्य or आर्यपुत्र is the form of address by नटी to सूत्रधार । For the definition of an आर्य compare “कर्त्तृव्यमाचरन् काममकर्त्तव्यमाचरन् । तिष्ठति प्रकृताचारे यः स आर्य इति स्मृतः” ॥ अर्याने गम्यते सेवात्वेन आर्योयते इति ऋ + ण्यत् कर्मणि = आर्या one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम् । obj. of अधिष्ठत् । It was perhaps शरत् at the time of acting, also perhaps when the play was witten; for Ramayana says that Rama's coronation was to take place some time in the month of chaitra. Also comp “शेषसमयमधिष्ठत् गीयतां तावत्” in Sak. गै + लोट ताम् भावे = गीयताम् । Its अनुक्तकर्त्ता is तया । तथा—This may be

taken either as an approval of the sentiment expressed by the सूत्रधार, or an assent to sing. In latter capacity compare "तथा । रघं स्थापयति"—in Sakuntala.

4. पुलिनेषु—This means नदी पुलिन i. e. sandy bed of rivers. अधि' ७मी ।

5. चरति—चर + लटति । Nom. हंभी ।

6. काशायुक &c—This epithet applies both to हंभी and प्रतिहारची । हंभीपक्षे—काशः is a kind of grass ; and काशम् is its flowers. काशानां (तदाख्यग्रभपुष्पविशेषाणाम्) अंगुकानि, इतत्— । By लक्षणा it means काशग्रभायुकवत् नदीपुलिन । तत्र वसति या ता इति काशायुक + वस + णिनि कर्त्तरि साधुकारिणि + क्त्वेप् स्त्रियाम् = कामायुकवासिनी । or काशायुक means अंगुकवत् घनकाश by लक्षणा (thus काशानि अंगुकानि इव, उपमिततत्) । Then as above. And हंस at antumn revel in such places and are also white ; compare Bhatti. II "कुन्दाव-
दाताः कलहंसमाला प्रतीयिरे श्रौवमुखेर्निनादैः"—sl. 18. Prefer this explanation, compare "विकसितनवकाशश्रेतवासो वसना" in Ritusam-
hara. Pt. Shastri here very cleverly explains as काशायुः च कवासिनी च (जलवासिनौ ; क meaning water) इति काशायु-कवासिनी ।
प्रतिहारपक्षे—काशानि इव अंगुकानि । तानि वस्ते or वसतिया &c as above. The gate-keepers usually wore white dresses. As हंभी is सुसहृष्टा in शरत्काल, so प्रतिहारी was मुदिता at the coronation of राम which is to be celebrated now. As शरत्कालऋष्टा हंभी is joyous and walks about in quick steps out of glee, so was प्रतिहारी full of joy and so full of haste out of hilarity to enjoy and do the functions of the coming coronation in Dasaratha's house or in palace (नरेन्द्रभवने) ॥ प्रतिहारचो - प्रतिक्रियते इति प्रति + क् + चञ्

कर्मणि = प्रतिहारः = द्वारदेश door; प्रतीहारं रक्षति इति प्रतिहार + रक्ष + चण् कर्त्तरि + ङीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare" पुंशत्पगलभा प्रतिहाररक्षी सुनन्दा" in Rag. VI. This is उपमान or हंसी. Sometimes प्रतीहारो in fem. is also used (as in Swapnānātaka) irregularly. प्रतिहारो or प्रतीहारो is the masc. form of the base प्रतिहारिन्; and प्रतिहारो or प्रतीहारो may also be the fem. form thus—प्रतीहार (द्वारदेश) + चच सत्वये + ङीप् (गौरादि). Here Bhasa uses प्रतिहार but in स्वप्ननाटक he uses प्रतीहारो (fem.) and again in the next para our poet uses प्रतिहारो in the fem. but with कृत्स्न in प्रति।

8. निष्क्रान्तो - Qual. अभिनेतारो। See व्याख्या।

9, स्थापना—स्था + णिच् + युच् भावे = स्थापना। That which introduces the matter-on-hand i. e. Introduction or Prologue (of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—this is peculiar with him (see our Introduction Section I. and 11). Some stress it as indicating Bhasa's high antiquity; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना (as in later dramas of Kalidasa, Bhavabhūti &c). प्रस्तावना = प्र + स्तु + णिच् + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतस्य कथावस्तुनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम्। अत्र "प्रतिहार-रक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारोपवेशरूपम् आक्षिप्यते। For further details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषको चापि हतधारेण महिता संलापं यत्र कुर्वते। चित्तैर्बाणैः स्वकायांस्तैः प्रस्तावपिभिर्मिथः। आमुखं यत् विशिष्ये नाम्ना प्रस्तावनापि सा"। This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगतिथय also, which is defined as—‘यदि प्रयोगे एकस्मिन् प्रयोगीनाः प्रयुजाते । तेन पात्रप्रवेशयेत् प्रयोगतिथयस्तदा’ । There are four other varieties of प्रस्तावना—e. g. उद्घातक, कथोद्घात, प्रवर्तक and अवलम्बित (as in our Sakuntale).

10. भवतु (विज्ञातम्) — It is an अवयव here meaning ‘well’, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp ‘सूत्रधारः—भवतु, विज्ञातम् भवत्येनं गंधराजस्य’ &c in Swapnauataka.

11. Remark,—By “(नेपथ्ये) आर्य आर्य । (आकण्ठं)” &c the सूत्रधार is going to introduce the actor who is to begin the कदावस्तु of this drama. He feigns to hear the sound “आर्य आर्य” in the dressing room and then by “भवतु विज्ञातम्—...प्रतिहार-रचीव” he will introduce the प्रतिहारी of Dasaratha’s harem with whom the first act (for substance of which see Introduction) opens. As already said this is technically called प्रयोगतिथय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa’s works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the सूत्रधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnevali etc.

N. B.—The opening here is somewhat similar to that of Bhasa’s Pratiṇya-yaug.—cp “सूत्र—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा योग्यरायणः” &c.

१ (प्रविश्य) प्रतिहारो—अयम् को इह कञ्चु ईशानं सण्णिहिदो
[आर्यः क इह काञ्चु कीयानां सन्निहितः] ।

(Entering) Portress (or—a female door-keeper)—Noble one, which of the chamberlains is here ?

२ (प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ।

(Entering) chamberlain—noble lady, here am I. What's to be done ?

प्रतिहारो—अयम्, महाराजो देवासुरसंगामेसु अप्पडिहद-
महारहो दसरहो आणवेदि—सिग्धं भट्टिदारअस्य रामस्य
रज्जप्पहावसञ्चोअकारआ अहिसअसम्भारा आणीअन्तुत्ति ।
[आर्यम्, महाराजो देवासुरसंगामेअप्रतिहतमहारथो दशरथ
आज्ञापयति—शोघं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-
कारका अभिषेकसंभारा आनीयन्तामिति] ।

Portress—Noble one, his Lordship Dasaratha whose chariot is of unhampered course in the fights between the gods and the demons orders this—let the materials of the coronation of Prince Rama, that is to confer on him the sovereign power, be brought in quick.

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम् । पश्य—

कृतं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदभकुसुमास्तीर्याम्बुपूर्णा घटाः ।

युक्तः पुष्परथश्च मन्त्रिसहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship (Dasaratha), has been kept ready. Behold—the royal umbrella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure-car is also ready there and the citizens together with the ministers are come, and the revered sage Vasistha, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—(প্রবেশ করিয়া) প্রতিহারী—আর্য্য, কঙ্ককিদের মধ্যে, কে এখানে আছেন ? (প্রবেশ করিয়া) কাঙ্ককীয় (or—কঙ্ককী)—মাঠে, এই আমি । কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবান্নরমুখে অপ্রতিহতরথ মহারাজ দশরথ হুকুম দিয়াছেন—রাজকুমার রামের অভিব্যক্তব্য যদ্বারা তার সার্কীভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক । কাঙ্ককীয়—মাঠে, মহারাজ যাহা হুকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে । এই দেখুন—ব্যজনসহিত রাজহস্ত এবং আনন্দকালযোগ্য ঢঙ্কাগহিত রাজাসনও রাখা হইয়াছে । তীর্থ-জলযুক্ত, দর্ভ ও কুম্বসহিত স্ববর্ণকুম্ভ সেখানে স্থাপিত হইয়াছে । ক্রীড়ারথও সেখানে আছে, পৌরবর্গসহিত মন্ত্রিগণও (যথাসময়ে) আসিয়াছেন ; এবং সর্কীক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন ।

Tika.—প্রবিষ্ট প্রতিহারী আত্ম—‘কাঙ্ককীয়ানা’ কঙ্ককিনা মন্থে ‘কঃ হুহু সন্নিহিতঃ’ সমীপবর্তী বর্ণনৈ ইতি শ্রুতঃ । ‘নতঃ কাঙ্ককীয়ঃ আনন্দ্য আত্ম [অনাঃপুত্ব বচন্যো নিযুক্তো হস্তো ব্রাহ্মণঃ কঙ্ককীতি কথ্যনৈ]—‘ভবতি মান্থে অয়মস্মি’ । কথ্য

किं मया क्रियताम्' कर्तव्यम् । प्रतिहारी कथयति—'देवानुरमंयामेव' देवानुर-
दुडेपु 'अप्रतिहतः' अस्याहतः 'महारथो' यस्य तादृशः 'महाराजो दशरथः' 'आज्ञा-
पयति' । किमाज्ञापयति तदाह—'श्रीप्र' मत्वरमेव 'भर्तृ'दारकस्य रामस्य अभिवेक-
सम्भाराः' अभिवेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः । किम्भूता अभिवेकसम्भाराः ?
तदाह—'राज्यप्रभावसंयोगकारकाः' इति । 'राज्यस्य प्रभावः' राज्यप्राप्तिजन्यं प्रभुत्वं
तस्य यः 'संयोगः' संबन्धः तस्य 'कारकाः' विधायकाः निर्वर्तकाश्च, अभिवेकसम्भाराः
आनीयन्तानिति ॥ काश्चुकोयः आह—'भवति' मान्ये 'महाराजेन' दशरथेन 'यदा-
शब्द' यद् यद्वत्ता आज्ञापितं 'तत्सर्वं' सहस्रितम् प्रस्तुत्य रचितम् । 'पश्य' अव-
लोकय । सर्वं प्रस्तुतमिति अवलोकय ॥

अन्वयः—सद्यजनं कृतं, सनन्दिपटङ्गं भद्रासनं (च) कल्पितम् । तीर्थांशूपूर्णाः
सदर्मकुसुमाः हेममयाः घटाः न्यस्ताः । पुष्परथय युक्तः, मन्त्रिमहिताः पौराः समभ्या-
गताः । अस्य सर्वस्य हि मंगलं (मंगलहेतुः) स भगवान् वशिष्ठः (च) वेद्यां स्थितः ।
व्याख्या—'सद्यजनं' सचामरं 'कृतं' राजकृतं 'सनन्दिपटङ्गं' नन्दनं नन्दः—आनन्दः
(भावे घञ्) । स अक्षितयस्य स 'भन्दो' आनन्दोत्सवकालः ततः आनन्दकालयोग्यस्य यः
'पटङ्गः' ढङ्गा तेन सह वर्तते यत् इति सनन्दिपटङ्गं तादृशं 'भद्रासनं' मणिमयं राजा-
सनम् 'कल्पितम्' प्रस्तुतम् रचितम् । 'तीर्थांशूपूर्णाः' तीर्थेजलसमन्विताः 'सदर्मकुसुमाः'
दर्भैः कुसुमैश्च सहिताः 'हेममयाः घटाः न्यस्ताः' अभिवेकाद्यं रचिताः । तत्र 'पुष्परथय'
क्रीडारथय 'युक्तः' स्थापितः, सन्निहित इत्यर्थः । अभिवेकदर्शनाय च 'मन्त्रिमहिताः'
पौराः जनाः [भवार्थे अण्] समभ्यागताः, न केवलमागता अपितु यद्यातसयम्
सम्यक् उपस्थिताः । पुनर्य 'सर्वस्य अस्य' अभिवेकसम्भारस्य अभिवेककर्माण्य 'मंगलं'
मंगलहेतुः 'सभगवान्' षड्भ्यश्चाली पूज्यः ["ऐन्द्रव्यं सभस्य वीर्यं यशसः
प्रियः । ज्ञानवैराग्ययोगैव वणाभग इतीहना] 'वशिष्ठः कुलगुरुः' तदास्वाच्छ्रियः
'वेद्यां स्थितः' क्रियाकरणाय अभिवेकाद्यं निर्नितायां वेद्याम् उपविष्टः एव । अतोऽङ्गम्
त्रयीमि अभिवेकक्रियायाः किमपि न अवशिष्टम् किन्तु सर्वमेव सहस्रितमेव ॥ शादूँल
विक्रीडितं कृतम् । तद्वचनं यदा—"सूर्याग्नेयैर्दि नः सज्जो सततगाः शादूँलविक्री-
डितम्" ॥ २ ॥

Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन् । The Brahman who is engaged in guarding चनःपुर is called the कञ्चुकी । He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चक + इति अतिशयार्थे = कञ्चुकिन् a chamberlain. कञ्चुकी एव इति कञ्चुकिन् + कृष् (तद्धित) = काञ्चुकीयः । Here कृष् comes by the varttika “देवकादिभ्यश्च वक्तवाः” । For the definition of कञ्चुकी or काञ्चुकीय, compare “चनःपरचरो ब्रह्म विप्रो गुह्यगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते” । In other words he is a guard in the harem and is well trained, cp “ये नित्यं सत्त्व-सम्पन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयान् तन्मृताः” । The word takes शेषे इहो here, being related to मध्ये understood. Thus काञ्चुकीयानां मध्ये कः सन्निहितः (सम् + नि + धा + क्त) वर्तते &c. For प्रतिहारो (fem.) see previous para.

2. क्रियताम्—कृ + क्कृतताम् कर्मणि । Is to be done. Its अनुक्तकर्ता is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्मधा — with समासान्त टच् (च) added in a तत्पुरुष ending in राजन् etc by the rule “राजाहः सखिभ्यश्च” ।

4. देवासुरसंशामिषु—सुराय असुराय सुरासुराः वा सुरासुरम् । इन्द्रः । सुर and असुर are antagonists. If the antagonism is emphasised and somehow deemed eternal we get सुरासुरम् by the rule “देषां च विरोधः शाब्दिकः” (Pan. 2. 4. 9), otherwise these being प्राणिजाति, we have सुरासुराः as in “पूजितः यः सुरासुरैः” । सुरासुराणां संशामः (युद्धम्), एतत् । तेषु । अविं तमी ।

5. अप्रतिहतमहारथः—महान् रथः great chariot—महारथः, with चात् added in कर्मधा—by the rule “आन्महतः समानाधिकरणजातीययोः” । प्रति + हन + क = प्रतिहतः obstructed. न तथा । अप्रतिहतः महारथः यस्य, बहु । Qual. दशरथः । The name दशरथः itself implies अप्रतिहतः रथगतिः or आनाकरथरक्षा । Hence this epithet is an expl. of the power implied by the word दशरथः । He saved the gods from the hands of Sambarasura (सम्बरासुर), so he was देवासुर-संग्रामिषु अप्रतिहतमहारथः । cp “दशरथिस्तथोपनद्रातिं यशसा दिशु दशस्यपि श्रुतम् । दशपूर्वरथं यं आख्याया दशकण्ठारिगुरुं विदुर्बुधाः” and “दशरथः प्रशयास महारथो यमवतानवतां च धुरि स्थितः” in Raghu.

6. भर्तृदारकस्य—भर्तुः (स्वामिनो महाराजस्य दशरथस्य) दारकः (पुत्रः) इति भर्तृदारकः son of a master तस्य । qual रामस्य । A Prince is thus addressed in a drama,

7. राज्यप्रभाव &c—प्रकृष्टो भावः इति प्रभावः, प्रादितत् । We avoid प्र भू + घञ् = प्रभावः, for by the rule “श्रुतीभुवोनुपसर्गे”, भू &c takes घञ् only when not preceded by any उपसर्गः । प्रभाव here means प्रभुत्व । राज्यस्य or राजाजनाः प्रभावः । तस्य संबोधः (सम्बन्धः) । तस्य कारकाः, शेषे दृष्टीतत् ; qual. अभिवेकसम्भाराः ; note that the rule “वृजकाभ्यां कर्त्तरि” does not bar समास here in तस्य कारकाः, for here though we may have अक (अकुल) in कारक (in कर्त्तव्ये) still we take it as शेषार्थ and not as कर्त्तव्य and then the समास is got, comp “कथं तर्हि घटानां निर्मातुः विभुवनविधातुश्च कलह इति । शेषवद्व्या समास इति कैयटः” —Bhattoji. अभि + सिञ्च + घञ् = अभिवेकः coronation. सम् + भू + घञ् कर्मणि = सम्भाराः materials. अभिवेकस्य सम्भाराः । उक्तकर्म of अनियन्ताम् । आ + नी + लोट् ताम् कर्मणि = आनीयन्ताम् । Its अनुक्त कर्त्ता is त्वया understood.

8. आश्रयम्—आ + श्रप (पुरादि—मित्) + क कर्मणि = आश्रयम् is ordered. But आ + श्र + शिच् + क gives आश्रापितम्। Comp “विश्रापिता प्रीततरा वभूव” in Raghu II and our notes there — “आशुषादिशाने जानातिमत् । तदभावादव मित् न” । Thus आ + श्र + शिच् लटति = आश्रापयति ।

9. सङ्कल्पितम्—सम् + कृप + शिच् + क कर्मणि = सङ्कल्पितम् is made ready, is prepared. Its अनुक्तकर्ता is मया ।

10. सवाजनम्—वाजन is fan, chowrie = चामर (whereby august personages are fanned). “वाजनं तालहन्तम्” । वाजनेन सह वर्त्तमानम्, इति तल्लयोगे बहु । Then सङ्कल्पितम् is also correct by “वोपसर्जनस्य” । qual. कृतम् । कृत is here royal umbrella, and is उक्त कर्म of कल्पितम् ।

11. सनन्दि etc—नन्दनं नन्दः (भावे घञ्) । नन्दः आनन्दः अस्ति असौ इति मत्वर्थीय इनिः = नन्दिन् having mirth or mirth-announcing. नन्दो पठहः, कर्मधा । नन्दिपठेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम् । भद्रस्य (लोकचमिस्य) आसनम् इति भद्रासनम् a royal seat for the good of people, अश्वघासादिवत् तादर्थ्ये इतत् । Amara explains भद्रासन as नृपासन (royal throne). It is also called भद्रपौठः; thus Kalidasa says “तव नमुपतस्थुः प्रकृतयो भद्रपौठोपवेशितम्”—Rag. It is usually made with gems, silver and gold. Compare “भद्रासन-मेकतमेन कारितं रुक्मरजततामसाणाम् चौरतरुनिर्मितं वा विन्यस्तं चर्मचामुपरि”—vachaspathya. उक्तकर्म of कल्पितम् ।

12. सदभकुसुमाः—दर्भाय (कुशाय) कुसुमानि च इति दर्भकुसुमम् इह एकवत् by “जातिरप्राणिनाम्” । तेन सह वर्त्तमानाः, तुल्ययोगे बहु । qual. घटाः । दर्भ and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थान्पूर्णाः—qual घटाः । Usually अभिषेकजल on these days were

collected from तीर्थ and in golden pitchers comp "अद्यामिषेकं निर्वत्तयामासुरमात्यह्वासीयाहृतैः कांचनकुम्भतोयैः"—Rag. XIV.

13. न्यस्ताः—नि + अम (अने दिवादि) + क्त कर्मणि । Similarly युज् + क्त कर्मणि = युक्तः means here विहितः or स्थापितः । Agrees with उक्तकर्म पुष्परथः ।

14. सन्निवृत्ताः—धा + क्त कर्मणि = हितः placed. सम् (एकव) हिताः = सहिताः or सहिताः optionally by the karika "समो वा ततहितद्वौः"—The न of सम् disappears optionally when compounded with तत and हित । सहित means placed together i. e. along with. सन्निभिः सहिताः, सुप्सुपा or शतत् । equal. पौराः ।

15. सर्वस्य अस्य—of all this ब्रह्मपार or of all these materials.

16. हि—take it either as पादपूर्णे अवयव or अवधारणार्थं अवयव ।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a ceremony cp "रथांसि वेदिं परितो निरास्यत्"—Bhatti.

18. वशिष्ठः—वसु is धन wealth. Excellence. तत् अस्ति अस्य इति वसु + मतृप् = वसुमान् । अतिशयेन वसुमान् इति वसुमत् + इट् = वशिष्ठः । By the rule "विन्मतोर्लुक्" विन् and मतृप् disappear when इट् or ईप्सन् follows ; with the reading वशिष्ठः explain वशः or वशम् = आद्यसत्ता control. तदस्य अस्ति इति वश + इनि सत्वर्थे = वशो । अतिशयेन वशो इति वशिन् + इट् = वशिष्ठः । Nom. to स्थितः ।

प्रतिहारी—जइ एवं सोहणं किदं [यथेवं शोभनं कृतम्] ।

Portress - If this be so, you have done well.

कांचुकीयः—हन्त भोः—

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।

रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasaratha have made the subjects propitiated by coronating the moon who is Rama by name, on (the throne of) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন । কাণ্ডকীর—কি আনন্দ—বর্জ্যানে মহারাজ দশরথ প্রজাদের মনস্থামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চক্রকে অভিষিক্ত করিতেছেন ।

Tika.—ত্বয়া পূর্ব' যথা উক্ত' 'যদি এব' তদেব স্বাত্, তদা ত্বয়া 'শোভন' ভদ্র' 'কৃতম্' 'আচরিতম্' । ততঃ কাণ্ডকীরঃ কথয়তি—'হন্ত' [ইত্যন্থ আনন্দে'অব্যয়ম্] 'ভোঃ' ইত্যপি অত্র আনন্দাঙ্কানে অব্যয়ম্ । আনন্দমধুনা জাতম্ । কথমিতি চিত্ত তবাহ—ইদানৌমিতি ।

অন্যঃ—মেদিন্যা' রামাভিধান' শযাঙ্কমভিষিক্ততা ভূমিপালেন ইদানৌ প্রজাঃ কৃত-
কৃত্যঃ কৃত্যঃ । ব্যাখ্যা—'মেদিন্যা' সমাগরাম্বরী ধরিয়া পাণ্ডি'বরাজ্যে রামাভিধান
রামসংজ্ঞক' 'শযাঙ্ক' 'চন্দ্র' তদন্ত্ জগদানন্দকর' স্বপুত্রম্ 'অভিষিক্ততা' রাজ্যাসনে
রাজদপেথ স্থাপয়তা 'ভূমিপালেন' পৃথিবীপতিনা দশরথেন 'প্রজাঃ' প্রকৃত্যঃ 'কৃতকৃত্যঃ
কৃত্যঃ' 'আত্মকামাঃ' বিহিতাঃ । প্রজাঃ রাম' রাজদপেথেষ্টু তমিষ রাম' রাজ্যে 'অভি-
ষিক্তম্' দশরথঃ তাঃ পূর্বমনোরথাঃ সুসংস্থপ্য কৃতবান্ । অন্তঃপ্ হৃদঃ ॥

Notes

1. হন্ত, ভোঃ—These two are অব্যয়স ; first indicates "joy" and the latter indicates 'আনন্দ' and emphasises the joy here. Thus pt. Shastri says "ইহে নিপাতসমুদায়ঃ" : Not only are all arrange-
ments for অভিষেক ready but this is the wish of the প্রজাবর্গ
and by thia act of King Dasaratha the প্রজা have their
desire of Rama's coronation fulfilled ; comp "রাজাভিষেকো—

सूतमित्यनीचेः । आचीपयन् भूनिपतिः समस्तं भूयोपि लोकं समनीचकार” — Bhatti.

2. कृतकृत्याः—कृत + कृप्, कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम् बहु । Qual. प्रजाः । The प्रजा wanted Rama to be coronated as king ; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्यम् रामसंज्ञकम् । अभिधीयते अनेन इति अभि + धा + लुट्, करणे = अभिधानम् name. रामः अभिधानससा बहु । Qual. शशाङ्कम् । Cp “जायां रामाभिधानी हरिरितुवाच”—Rag XIII. Rama was like a veritable शशाङ्क or moon (शशः अङ्गे यसा । वाधि-बहु) owing to his delightful and pleasing appearance and behaviour. But sloka 1 says he was विभीषणात्मा i. e. dreadful to the sinner. Hence he was रामाभिधान शशाङ्क to his प्रजा । तम् । Obj. of अभिविद्यता (= अभि + विच् + शब् ; श्या १व ; Qual भूमिपालिन) । The main sentence is—रामाभिधानं शशाङ्कम् अभिविद्यता भूमिपालिन (i. e. दशरथेन) प्रजाः कृतकृत्याः कृताः ।

4. Remark.—दशरथ as a भूमिपाल (भूमं पालयतीति भूमि + पा + विच् + अण् कर्तरि) was the paramount sovereign, so it depended entirely on his power to order Rama's अभिवेक on the earth i. e. earthly Kingdom of his (निदिन्याम् अभिविद्यता भूमिपालिन) ।

प्रतिहारी—तुवरदु तुवरदु दाणिं अयो [त्वरतां त्वरता-मिदानौमार्यः] ।

Portress—Let your noble self, hurry on, hurry on.

काञ्चुकीयः—भवति, इदं त्वर्यते । (निष्क्रान्तः)

Chamberlain—Ho noble lady, this is being hurried on (Exit).

প্রতিহারী—(পরিক্রম্যাবলোক্য) অয়ং সম্ভবত্ সম্ভবত্ গচ্ছ
—তুবংপি মহারাশ্রবশ্ৰেণ অয়ংপুরোহিতং জহৌপচারেণ তুবরেহি ।
(অন্যতো গত্বা) সারসিএ সারসিএ সঙ্গীতসালং গচ্ছিত্ নাডই-
আণং বিস্বেহি কালসংবাদিণা ণাডএণ সজ্জা হৌহতি । জাব
অহং বি সব্বং কিদন্তি মহারাশ্রস্ম ণিবেদেমি । (নিষ্ক্রান্তা) ।
[(পরিক্রম্যাবলোক্য) আয়ং সম্ভবক সম্ভবক, গচ্ছ । ত্বমপি
মহারাজবচনেন আয়ংপুরোহিতং যথোপচারেণ ত্বরয় । (অন্যতো
গত্বা) সারসিকে সারসিকে, সঙ্গীতশালাং গত্বা নাটকীয়ানাং
বিজ্ঞাপয়—কালসংবাদিনা নাটকেণ সজ্জা ভবতীতি । যাবদহ-
মপি সর্বং কৃতমিতি মহারাজায় নিবেদয়ামি । (নিষ্ক্রান্তা)] ।

Protress—(walking about and looking) Ho honourable
Samhhavaka, you go, and you too in the words of his Lordship
(Dasaratha) hurry on the priest with befitting materials ;
(going to another direction) Sarasika, Sarasika, do go to the
concertroom and narrate the actors—they should be ready
with a play befitting this occasion. In the meantime I too
shall narrate to King Dasaratha that everything is done or
prepared. (Exit).

Beng.—প্রতিহারী—মাননীয় মহাশয়, গদর ইউন, গদর ইউন ।
কাঞ্চীকী—নাথ, এই দ্বারা করা হইতেছে (নিক্রমণ) । প্রতিহারী
(পরিক্রম করিয়া ও দেখিয়া) আৰ্য্য সম্ভবক, যাও । তুমি ও রাজার
কথায় পুরোহিতকে যোগ্যোপচারে গদর হইতে বল । (অতীতকে
যাইয়া) সারসিকে সারসিকে, সঙ্গীতগৃহে যাইয়া নটদের বল—কালোপ-
যোগী নাটকের দ্বারা সম্বিষ্ট হও । ইতি মধ্যে আমিও ‘সব করা
হইয়াছে’—এটা মহারাজ দশরথকে নিবেদন করি ।

Tika.—‘इदानीम्’ अधुना ‘आर्यः’ माननीयो भवान् ‘त्वरतां त्वरताम्’ अनन्तर-
कर्तव्ये सत्वरं भवतु [सन्धुमि हिरुक्तिः । त्वर + लोटताम् = त्वरताम्] । ‘भवति’
हे मान्ये, ‘इद’ पुरो दृश्यमानं अभिषेककर्म, यदाश्रित्य सम्भाषणं क्रियतेऽद्याभिः तत्
अभिषेककर्म इत्यर्थः ‘मया त्वर्यते’ त्वरया योजयते—इति काञ्चुकीयः निष्कृान्तः
(= निम् + क्रम + क्त कर्त्तरि) । ततः प्रतिहारो ‘परिक्रम्य’ रंगमञ्चं परितो गत्वा
‘अवलोक्य’ समन्ततः दृष्ट्वा च अन्यं कञ्चुकिनम् आह—‘आर्य’ सम्भवक सम्भवक
[इति सन्धुमि आदेशे वा हिरुक्तिः] ‘गच्छ’ । त्वमपि महाराजवचनेन महाराजस्य
दशरथस्य वचनानुसारेण ‘पुरोहित’ वशिष्ठस्य सहकारिणं यद्योपचारेण योग्यद्रव्य-
संभारेण ‘त्वरय’ त्वरया योजय [त्वर + णिच् + लोटङि = त्वरय] । ‘अन्वतो गत्वा’
अन्वस्थान् दिशितात्वा, ‘सारसिके सारतिके’ इति कस्याश्चित् परिचारिकाया नामसन्धो-
धनम् । ‘संगीतशाला’ गत्वा ‘नाट्यगृहं’ गत्वा नाट्यशालां नटानां सम्बन्धे
[सम्बन्धविवक्षायां षष्ठी । चतुर्थीति युक्तम्] ‘विज्ञापय’ यथा ‘कालसंवादिना’
कालोपयोगिना नाटकेन यूयं सज्जा भवत इति । ‘यावत् आहमपि’, ‘सर्वं कृतम्’
सर्वं कर्म विहितं प्रसृतं वा इति ‘महाराजाय’ दशरथाय [सम्प्रदाने ऋद्धौ इति
भाव्यसम्प्रतम्] ‘निवेदयामि’ विज्ञापयिष्यामि [यावदयोगे भविष्यति लट्, ‘यावत्
पुरानिपातयौलट्’ इति हि सूत्रम्] ।

Notes

1, इदम्—Refers to the अभिषेककर्म that was ahead and on
which they were talking. There is perhaps a pointing to
the arrangement of अभिषेककर्म before them by the indexfinger,
comp “सन्निहितं इदमो विषयः” । उक्तकर्म of त्वर्यते (= त्वर + लटते कर्मणि) ।
or—इदम् means एवम् (thus) and may also be an adverb here,
Construe in this case then—इदम् (एवम्) यथा तथा त्वर्यते । For
a similar double construction of इदम्, compare “अद्येदं रक्षोभिः
तथाहृतम्” uttara Act I. sl. 29.

2. आर्य सम्भवक—case of address. “सन्धुमि हिरुक्तिः” । सम्भवक is

the name preferably of another chamberlain or guard there to whom प्रतिहारी said this when काञ्चुकीय went out. Swapna-nataka names सम्भवक as one of the guards there; "त्वमपि" here also shows that सम्भवक is some other than our काञ्चुकीय।

3. महाराजवचनेन—करणे श्या ॥ आद्यः (मान्यः) पुरोहितः, कर्मधा। This perhaps refers to some assistant of वशिष्ठ; for as said in sloka 3, वशिष्ठ was already there.

4. यद्योपचारेण—उपचारमनतिक्रम्य इति यद्योपचारम्, अव्ययीभावः। As अव्ययीभाव words are usually adverbs, so to make it a noun add मत्वधीय चच्, as in परोक्षा क्रिया। यद्योपचारम् अस्तास्व इति यद्योपचार + चच् = यद्योपचारः। तेन। करणे श्या। Or—यद्योपचारम् the अव्ययीभावान्त word is an adverb here, and as an adverb takes करणे वतीया by the diotum "क्रियाविशेषणानां कचित् करणत्वमिष्यते"। And अव्ययीभाव words take optionally the वतीया विभक्ति by the rule "वतीया सम्बन्धोर्बहुलम्"। Thus यद्योपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला (गृहम्), इतत्। This is a concert-hall or theatre-room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp "सङ्गीतशालाभ्यन्तरे अवधानं देहि"—Sak. V. सङ्गीतशालम् is also correct by "विभाषा सेनासुराध्यायाशालानिधानम्"।

6. नाटकीयानाम्—नट अवस्तन्दने पुरादि + ण्वल् कर्त्तरि = नाटकम् & drama "देवतानां मनुष्याणां राक्षां लोके महात्मनान्... नानाभावरभैराव्यं नाटकं सुरयी विदुः"। नाटके नियुक्ता इति नाटक + ण् (शैथिल्य) ("हृद्वाक्चः", इति स्वप्ने) = नाटकीयाः those engaged in dramas i. e. actors. तेषाम्। सम्बन्धसामान्ये षष्ठी। ४र्थो is usual here as in "महाराजाय निवेदयामि" later on.

7, कालसंवादिना—कालं संबदति उपयुजाते इति काल + सम + वद + णिनि कर्तरि साधुकारिणि = कालसंवादिन्, hefitting the occasion. तेन। equal. नाटकेन (which has करणे वया)।

8. यावत्—An अव्यय denoting अवधि or time-limit here ; compare “यावत्तावच्च साकल्येऽवधौ मानेवधारणे”—Amara. Also comp “तूष्णीं भव यावदाकर्णयामि”—Sak- V-सट्, is used in connection with this अव्यय यावत्, in the sense of futurity by the rule “यावत्पुरानि-पातयोर्लट्”।

9. Remark—By “कालसंवादिना नाटकेन सञ्जा भवत” the portress calls in other actors on the stage, having bearing on the अभिषेककर्म (the बीज of the drama, and on which the प्रतिहारौ was speaking). Thus later on we find gradual coming in of the female friend of Sita, named Avadatika ; of Sita and her maid-servant (oheti) as well.

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा)

(Then enters Avadatika with bark)

अवदातिका—अहो अञ्चाहिदं । परिहासेण वि इमं वल्कलं उवणअन्तोए मम एत्तिअं भयं आसी—किं पुण लोभेण परधणं हरन्तस्म । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं । [अहो अत्याहितम् । परिहासेनापीमं वल्कलमुप-नयन्त्या ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम्] ।

Avadatika—O woe, while fetching this bark out of joke (or—to make a fun), I entertained so much fear ; then how much more fear is felt by one who carries away other's

wealth out of greed. I wish to make a fun; but indeed it cannot be done alone.

(ততঃ প্রবিশতি সীতা সপরিবারা)

(Then enters Sita along with attendants)

সীতা—হুঁহু অদাদিত্রা পরিসঙ্কিতরস্মা বিস্ময় দিস্ময় । কিং
যু হু (? খু) বিস্ময় ইদং [হুঁহু, অবদাতিকা পরিসঙ্কিতবর্ণেণ
দৃশ্যতে । কিন্ন, সুল্লিবেতত্] ।

Sita—Hallo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—মদ্রিণি, সুল্লাহাবরাহো পরিঅণো য়াম । অৱরজ্ভা
মবিস্ময়ি [মদ্রিণি, সুল্লাহাপরাধঃ পরিজনো নাম । অপরাহা
মবিস্ময়ি] ।

The Maid—your ladyship, the servants are indeed easily liable of faults. She should be guilty.

সীতা—যহি যহি, হসিতুং বিস্ময় ইচ্ছতি [নহি, নহি.
হসিতুমিবেচ্ছতি] ।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng. — (তারপর বঙ্কল লইয়া অবদাতিকার প্রবেশ) অবদাতিকা—কি বিপদ, হাতছলে এই বঙ্কল আনিবার সময় আমার এত ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি কেনন ভয় হয় । আমার হাতকৌতুক করিতে ইচ্ছা হইতেছে । কিন্তু একাকী হাতরস হয় না । (তারপর সপরিবারা সীতা প্রবেশ করিলেন) সীতা—ওহে, অবদাতিকাকে ভীতার ছায় দেখিতেছি ।

तवे व्यापारटा कि ? चेटौ—भट्टिनि, परिजनैर सहजेई अपराध (प्रमाद) घटे । एउ अपराध करिग्या धाकिवे । गीता—ना ना, ए हाश्र (कोतुक) करिते ईछा करिग्याहे ।

Tika.—अहो [कष्टे अवायम्] 'अत्याहित' महद्भयम् उपस्थितमिति वाक्यशेषः । 'परिहासेन' कीतुकेन 'अपि इमं वक्तुम्' इत्यन्वयम् 'उपनयन्या' आनयन्या 'नम एतावत् भयम् आसीत्' बभूव, पुनः पचान्तरे [अवायमेतत्] 'लोभेन' हेतुना 'परधनं' हरतः अन्यदीयद्रव्यम् अपहरतः जनस्य 'महतं भयं' भवेत् 'इति किं' वक्तव्यम्, न वक्तव्यम् । तादृशस्य भयं भवेदेव । इति कैकेयीकर्तृकरामराजापहरणं गूढं सुच्यते च । हास्यरसं कर्तुमिच्छती आह—'एकाकिन्या न हसितव्यम् । हास्यरसं न कर्तव्यम् । 'ततः सपरिवारा' अनुचरीसहिता सीता प्रविश्य आह—'हृष्टे' [इति कीमलामनस्यै, चैव्याह्वाने च अवायम्] 'अवदातिका' तदाख्या नै सखी 'परिश्रद्धितवर्णा' परिश्रद्धितस्य वर्णः लक्षणम्, परिश्रद्धितवर्णं इव वर्णो यस्याः ["समस्यपुमानपूर्वस्वीत्तरपदलोपय वक्तव्यः" इति वार्त्तिकेन बहुव्रीहिः] 'हृष्टते' आलस्यते । 'किं नु खलु एतत्' स्थात् इति सीतायाः सन्देहगर्भः प्रश्नः । ततः तस्याः परिचारिका चैटी आह—'हे 'भट्टिनि', हे देवि 'परिजनः' श्वल्यः 'सुलभः अपराधः' यस्य तादृशः 'सुलभापराधः' सहजेन अपराधयुक्तः भवति 'नाम' भवत्येव ["नाम" इति प्रसिद्धौ प्राकाश्ये वा अवायम् । "प्राकाश्य—संभावाक्रोधीपगमकुत्सने नाम" इत्यमरः ।] अतः सखी अवदातिका 'अपराधा' सापराधा भविष्यति । ततः परिश्रद्धिता लज्जते । अवदातिकां 'सूक्ष्मं' बिलोक्य निपुणं विभावा पुनः सीता आह—'नहि नहि' ['संभमे हिरुक्तिः'] न सा सापराधा, किन्तु सा 'हसितुमिच्छति' । अतः एव लज्जते ॥

Notes

1. अत्याहितम्—आ + धा + क्त कर्मणि = आहितम् placed. अति अतिशयेन आहितम् इति अत्याहितम्, a great fear, प्रादितम् । "अत्याहितं महद्भयम्" इत्यमरः । Nom to उपस्थितम् &c. understood. As a simple one, she apprehended obstruction in bringing वक्तुम् from नेपथ्य though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रीषा etc though taken ont of joke ; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate dne, is foreshadowed snatching away of Rama's legitimate due on the राजा by his step-mother Kaikeyi. Comp. "परधनहरणोक्त्या च कैकेयीकर्तृकं रामराजाहरणमिदं सूचितम्" । See Tika also.

2. परिहासिन, लोभेन—हँसी रीषा ।

3. उपनयत्याः—उप + नी + शब् + डीप् स्त्रियाम् । ततः षट्ठाः एकवचनम् ।

qual. मम ।

4. परधनम् हरतः—ह + शब् = हरत् stealing. तस्य । हरतः = हरतः कस्य । Now See Tika.

5. हसितुम्—हस + तुप्तन । हस here means so cut joke or to make fun. She wishes to make a fun hnt finds ont companions, for fun cannot be done alone (एकाकिन्या न हसितव्यम्) । This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न । 'नु' is an अव्यय denoting वितर्क (donbt) here, and खलु is another अव्यय denoting अवधारण or निश्चय । In other words these three अव्यय indicate वितर्कमर्थं प्रश्न with stress on the वितर्क । In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु स्यात् । N. B.—Here the Prakrita is किं नु इ = किं नु खलु । Bnt later on and in Sakuntala, in Avimaraka &c. किं नु खु = किं नु खलु ; also see infra.

7. भट्टिनि—case of address. The maid etc. address such high lady-personages as Sita here thns ; "राज्ञी कृताभिषेकायामितरासु

तु भट्टिनी” इत्यमरः ; also cp “राजपद्माक्ष, सभाष्याः सर्वा परिजनेन तु भट्टिनी स्वामिनी देवी” ।

8. सुलभापराधः—अप + राध + घञ् = अपराधः । सु + लभ + खल् कर्मणि = सुलभः । सुलभः अपराधः यस्य, बहु । qual. परिजनः ।

9. अपराधा—अप + राध (दिवादि) + क्त कर्त्तरि स्त्रियाम् = अपराधा has sinned ; cheti apprehends that अवदातिका has done some fault so she looks like परिशुद्धितवर्णा (see Tika) ; Bnt Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वल्कल unchallenged by any one on the way, divines that she is willing to make a fun here (हसितुमिच्छति) and hence emphatically contradicts cheti's remark by “नहि” । Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant (सपरिवारा सीता प्रविशति) । परिवार here means attendant and refers to Cheti. The being a maid sarvant of Sita. परिवार्यते अनेन इति परि + ह + णिच् घञ् कर्णे बाहुलकात् = परिवारः attendant. Also परिवार to denote attendants other than मनुष्य, see the rule “उपसर्गेष्व घञि अमनुष्ये बाहुलम्” इति दीर्घविकल्पः । परिवारेण सहवर्तमाना सपरिवारा, तुल्ययोगे बहु । qual. सीता । Alternately सहपरिवारा by the rule “वोपसर्जनस्य” ।

अवदातिका—(उपसृत्य) जेटु भट्टिणी । भट्टिणि, एखु अहं
अवरज्भा । [जयतु भट्टिनी । भट्टिनि, न खल्वहमपराधा] ।

Avadatika—(Approaching)—May your ladyship prosper.
My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि । ओदादिए, किं एदं वामहस्तपरि-
गृह्णितं [का त्वां पृच्छति । अवदातिके, किमेतत् वामहस्तपरि-
गृह्णीतम् ।]

Sita—who asks you (about that) ? Avadatika, what is
this in your left hand ?

अवदातिका—भट्टिणि, इदं वल्कलं [भट्टिणि, इदं वल्क-
लम्] ।

Ava.—My lady, this is a bark (or-bark garment).

सीता—वल्कलं किम् आणीदं [वल्कलं कस्मादानी-
तम्] ।

Sita—why have you brought in this bark ?

अवदातिका—सुणादु भट्टिणी । येवच्छपालिणी अय्यरेवा णिवुत्त-
रङ्गप्यओश्रणं असोअरुक्खस्म एकं किमलअं अहमेहि जाइदा
आसि । ण अ ताए दिखं । तदो अरिहदि अवराहोत्ति इदं
गृह्णितं [शृणोतु भट्टिनी । नेपथ्यपालिनो आर्यरेवा निर्वृत्तरंग-
प्रयोजनमशोकवृक्षस्यैकं किमलयमस्माभिः याचितासीत् । न च
तया दत्तम् । ततः अहृत्यपराध इतोदं गृह्णीतम्] ।

Ava—May your ladyship bear. Honourable Reva, the
female in charge of dresses (in the dressing-room) was asked
for a twig of Asoka-tree though its necessity was over, still
she did not give it. Hence fault attaches to her, and (to
retaliate by way of fun) I have taken this bark.

सीता—पावअं किदं । गच्छ, णियगादेहि [पापकं क्षतम्
गच्छ नियतिम्] ।

Sita—you have done wrong, go and give (it) back (to Reva).

अवदातिका—भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं [भट्टिनि, परिहासनिमित्तं खु मयैतदानोतम्] ।

Ava—My dear lady, I have brought this (bark) to cut jokes (with Reva).

सीता—उन्मत्तिए, एवं दोसो वड्ढइ । गच्छ, णिययादेहि णिययादेहि [उन्मत्तिके, एवं दोषो वर्धते । गच्छ निययातय निययातय] ।

Sita—Ho mad one, even thus fault increases ; go and give it back, give it back.

अवदातिका—जं भट्टिणो आणवेदि [यद् भट्टिनी आज्ञापयति] (प्रस्थातुमिच्छति) ।

Ava.—As your ladyship commands—(wishes to go).

सीता—हला, एहि दाव [हला, एहि तावत्]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअस्मि [भट्टिनि, इयमस्मि] ।

Ava—My dear Lady, here am I.

सीता—हला, किं ए हु (खु) मम वि दाव सोहदि [हला, किन्, खुलु ममापि तावत् शोभते] ।

Sita.—Hallo, will this bark indeed befit me (or-make me look well) ?

अवदातिका—भट्टिणि, सव्वसोहणीअंसुरुवं नाम । अलङ्करोदु

भट्टिणो [भट्टिनि, सर्वशोभनीयं सुरूपं नाम । अलङ्करोतु भट्टिनौ] ।

Ava—My Lady, beauty shines under all circumstances. So let my ladyship decorate herself with this.

सीता—आणेहि दाव । (गृहीत्वानङ्गुत्य) हला, पेक्क किंदाणिं सोहदि [आनय तावत् । हला, पय्य (? प्रेक्षस्व) किमिदानीं शोभते] ।

Sita—Do bringit. (Taking and decorating herself), Hallo ! Behold if it befits me.

अवदातिका—तव एव सोहदिणाम् । सौवर्णिअं विअ वल्कलं संवुत्तं [तवखलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम्] ।

Ava—It (hark) befits you indeed, And it has now turned golden as if.

सीता—हज्जे, तुवं किञ्चि न भणसि [हज्जे, त्वं किञ्चिन्न-भणसि] ।

Sita—Ho, you are not saying anything.

चेटी—एत्थि वाआए पओओणं । इमे पहरिसिदा तणूरुहा मन्ते दि (पुलकं दर्शयति) [नास्ति वाचा प्रयोजनम् । इमानि प्रहृषितानि तनूरुहानि मन्त्रयन्ते] ।

Cheti—No use of saying anything. These horripilated hairs will speak or indicate all ; (shows her horripilation).

सीता—हज्जे, आदंसअं दाव आणेहि [हज्जे, आदशं तावत् आनय] ।

Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणो आणवेदि । (निष्क्रम्य प्रविश्य) भट्टिणि,
अअं आदंसओ [यद् भट्टिन्यान्नापयति । (निष्क्रम्य प्रविश्य)
भट्टिनि, अयमादर्शः] ।

Cheti—As your ladyship commands. (Going out and re-
entering) My lady, here is the mirror.

सीता—(चेटीमुखं विलोक्य) चिटटद् दाव आदंसओ ।
तुवं किं वि वत्तुकामा विअ [तिष्ठतु तावत् आदर्शः । त्वं
किमपि वक्तुकामिव] ।

Sita—(eyeing cheti's face) Let the mirror remain. You
seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं । अयवालादे कच्चुद्दे
भणादि—अहिसेओ अहिसेओत्ति । [भट्टिनि, एवं मया
श्रुतम् । आर्यवालाकिः कच्चुकी भणति—अमियेकोऽभियेक
इति] ।

Cheti—My lady, this is heard by me. Noble chamberlain
Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [कोपि भर्ता राज्ये
भविष्यति] ।

Sita—some one will be the King on the Kingdom.

(प्रविश्यापरा) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं
[भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम्] ।

(Entering another) Maid—My lady, good news, good
news (to thee).

सीता—किं किं पडिच्छिअ मन्तेसि [किं किं प्रतीषण मन्त्रयसे] ।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारओ किल अहिसिञ्चोअदि [भट्टं दारकः किलाभिषिच्यते] ।

Cheti—The prince (Rama), (I hear) is going to be coronated (a King).

सीता—अवि तादो कुमलो [अपि तातः कुमलो] ।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चोअदि [महाराजेन एवाभिषिच्यते] ।

Cheti—He is being coronated by the great King (Dasaraatha).

सीता—जइ एवं दुदोअंमे पिअं सुदं । विशालदरं उच्छङ्गं करेहि [यद्येवं द्वितीयं मे प्रियं श्रुतम् । विशालतर-सुत्सङ्गं कुरु] ।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [भट्टिनि, तथा] (तथा करोति) ।

Cheti—Let it be so, my lady ; (does so).

सीता—(आभरणाण्यवमुच्य ददाति) [(? सीता आभरणाण्यवमुच्य ददाति)] ।

(Sita takes out her ornaments and gives these to Cheti).

चेटी—भट्टिणि, पटहसहो विच [भट्टिनि, पटहशब्द इव] ।

Cheti—My lady, sound of drum as if (is being heard).

सीता—सो एव्व [स एव] ।

Sita—Indeed so.

चेटी—एकपदे ओघट्टिअतुहणीओ पटहसहो संवुत्तो [एकपदे अवघट्टिततुण्णोक्कः पटहशब्दः संवृत्तः] ।

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोणं खु उग्घादो अहिसेअस्स । अहवा बहुवृत्तान्ताणि-
राअउलाणि णाम [कोनु खुलु उदुघातः अभियेकस्थ । अथवा
वहुवृत्तान्तानि राजकुलानि नाम] ।

Sita—What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी—भट्टिणि, एव्वं मए सुदं—भट्टिदारअं अहि-
सिच्चिअ महाराओ वणं गमिस्सदि त्ति [भट्टिनि, एवं मया श्रुतं
भट्टिदारकमभिषिच्य महाराजो वनं गमिष्यतीति] ।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ सुहोदअं णाम
[यद्येवं न तदभियेकोदकं सुखोदकं नाम] ।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagamana".)

Beng.—অবদাতিকা (আগাইয়া আসিয়া) ভট্টিনীর জ্বর হোক । ভট্টিনি, আমি অপরাধ করি নাই । সীতা—কে তোমাকে সে বিষয় জিজ্ঞাসা করিতেছে । অবদাতিকে, তোমার বা হাতে এটা কি ? অবদাতিকা—ভট্টিনি, এটা বঙ্কল । সীতা—বঙ্কল কেন আনিয়াছ ? অবদাতিকা—ভট্টিনি (দেবি), শ্রবণ করুণ—বেবরক্ষী নানানীয়া রেবার নিকট কাজ শেষ হওয়ায় একটি অশোক গাছের পল্লব চাহিয়াছিলাম । সে দেয় নাই । এতে আর অপরাধ হইয়াছে, তাই (হাসচ্ছলে) এটা আনিয়াছি । সীতা—অন্ডায় করিয়াছ । যাও, ফিরাইয়া দাও । অবদাতিকা—দেবী, পরিহাস করিবার জগ্গই এটা আনিয়াছি । সীতা—পাগলি, এতেও দোষ ঘটে । যাও, ফিরাইয়া দাও ফিরাইয়া দাও । অবদাতিকা—আপনার যে আজ্ঞা (যাইতে উত্ততা হইল) । সীতা—হলা, আইস । অবদাতিকা—ভট্টিনি (দেবি), এই আসিয়াছি । সীতা—হলা, এটা কি আমার শোভা পাইবে ? অবদাতিকা—দেবি, সুরূপ সর্ববস্ত্তদ্বারাই শোভা পায় । আপনি (বঙ্কল) পকুন । সীতা—তবে আন, (গ্রহণ করিয়া ও পরিয়া) হলা, দেখদেখি, এখন এটা কেমন শোভা পাইতেছে । অবদাতিকা—তোমার ত ওটা শোভা পায়ই । বঙ্কলটা যেন স্তবর্ণদ্বয় হইয়া গেল । সীতা—হজ্জে (চোটি), তুমি ত কিছু বলছো না । চেটী—বলিবার প্রয়োজন নাই । আমার এই রোনোদগমই বলিয়া দিবে (পুলক দেখাইল) । সীতা—চেটি, তবে আয়না আনত । চেটী—দেবীর যা আজ্ঞা । (যাইয়া ও ফিরায়া আসিয়া) ভট্টিনি, এই আদর্শ । সীতা—(চেটির মুখে তাকাইয়া) আদর্শ থাক । তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ । চেটী—দেবি,

আমি একরূপ শুনিলাম যে, আৰ্য্যবালাকি কঙ্করী বলিতেছে—‘অভিষেক, অভিষেক’। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবেশ করিয়া অপরা) চেটী—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এইকথা বলিতেছ? চেটী—রাজপুত্র রামই (শুনিতেছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চেটী—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটা প্রিয়সংবাদ। তোমার কোন্টা বিস্তৃত কর দেখি। চেটী—তাই হোক (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চেটী—দেবি, যেন পঠেহর শব্দ (শুনিতেছি)। সীতা—তা হবে। চেটী—পঠেহর শব্দ অবঘটিত হইয়াই যেন চূপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানা ঘটনায় পরিপূর্ণ থাকে। চেটী—দেবি, আমি একথা শুনিয়াছি যে, বুঝরাজ রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রকাশনের জন্য উদক বটে (অর্থাৎ এই অভিষেক-বারি দ্বারা রাম, দশরথের বনগমনজন্য চুঃখবারি প্রকাশন করিবেন)।

Tika.—অবদাতিকা ইতি। ‘মহিনী’ দেবী ‘জয়ন্ত’ সর্বোৎকর্ষেণ বর্তমানম্ [অম্লিগ্ৰন্থে জিহ্বাতুরকর্মকঃ। জয়াভিভবে তু সর্কর্মক এব প্রযুজ্যতে। কিঞ্চ প্রায়েণাস্থ্য লৌটি তুবিমুক্তিস্থানে লটঃ তিবিমুক্তিঃ, অন্তস্থানে চ অন্নিময়োগী দৃশ্যতে ইতি কীৰ্ত্তিত। সখ্যাদি গীতগোবিন্দে—‘জয়ন্তি যমুনাকুলে রহঃকৈলয়ঃ’। “জয়তি জয়তি দেবী দেবকীন্দ্রলীলী” ইত্যাদি চ]। “অপরাজ্জা ভবিষ্যতি” ইতি ষ্টীটীকচন্দনং স্তুতা অবদাতিকা কথয়তি—“নাহমপরাজ্জাখলু”। ততঃ সীতা বদতি—স্বমপরোধিনী বা ন বা ইতি ‘কা ত্বা পুচ্ছতি’, কথয় তব ‘বামহস্তে পরিগৃহীতম্’ ইতি বামহস্তপরিগৃহীতম্ (সুপ্.সুপা) এতন্ বস্তু ‘কিম্’ স্যাৎ ॥ ততঃ বস্তুজ্ঞানয়নকারণং বিধ্বংসীতি অবদাতিকা—‘বজ্রাভিঃ নেপথ্যপালিনী’ রংগালয়স্য বৈধরচিণ্ডা [নেপথ্যমন্ডনাম বৈধা

लक्षते] 'अर्था' माननोया 'रेवा' तदाख्या रमणी 'निवृत्तरंगप्रयोजनमशोक-
हृदयश्च कियलयम्' पञ्चव 'याचिता आसीत् ; किन्तु तया तत् न दत्तम्' । 'ततः अप-
राधः अर्हति' युजाते, तस्याम् योग्या भवति 'इति' चेतोः मया 'इदं' वल्कलं गृहीतम् ॥
हे 'उन्मत्तिके' [उन्मत्ता एव उन्मत्तिका । स्वार्थे कन्] । परिहासः निमित्तं
कारणं यस्मिन् कर्मणि तत् यथा तथा आनीतं वल्कलं दीपं जनयति । 'एवम्'
अनेन प्रकारेण 'दीपो वर्धते' । अतः 'गच्छ, निर्यातय' प्रत्यर्पय [निर् + यत् +
णिच् + लोट् इ । सम्भ्रमे हिरुक्तिः] ॥ 'इला'—इत्यवयवम् नाय्ये सख्याज्ञाने
वर्तते, यथा 'इच्छे' इत्यवयवम् चेत्याज्ञाने प्रयुज्यते ॥ 'किं नु खलु [प्राग्ब्याख्यातम्]
अपि एतत् वल्कलं 'मम (सम्बन्धे) तावत् शोभते' [तावत् इति वाक्यालङ्कारे वा
अवधारणे अवयवम्] इति सीताया सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भट्टिनि' देवि 'सुरूपं' सु शोभनं रूपं सौन्दर्यम् इति
सुरूपम् [सुप्, सुपा or कर्मधा—] सर्वेषु द्रव्येषु शोभयितुं शक्यमिति 'सर्वशोभनीयम्'
सौन्दर्यं सर्वावस्थायामेव सर्वद्रव्येष्वेव शोभते सर्वांश्च शोभयति । 'नाम' इति प्राकाश्या
अवयवम् यदाएव विधुल्ले 'नाम' इति अवधारणे अवयवम्, यदा "तव खलु शोभते
नाम" इत्यव । 'भट्टिनी अलङ्करोतु' वल्कलं परिधेहि तथा आत्मानं मण्डयतु ॥ वल्कलं
परिधाय सीता ब्रवीति—इला अवदातिका 'किम इदानीम्' अधुना मयि वल्कलं 'शोभते'
इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्ण्यं देहिभ्यर्थात्,
वल्कलमपि 'सौवर्णिकम्' इव सुवर्णसंमिश्रितम् इव 'संज्ञितम्' जातम् ॥ 'इच्छे' इति
चेष्टाज्ञाने अवयवम् इति प्रागुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' ['वाचा' इति करणे
इया] विभेव वचनं ममाभिप्रायं सुवाक्यमेव । कथं सुवाक्यमित्याह—'इमानि प्रद्वधि-
तानि' पुलकितानि 'तनूरुहानि' लीमानि ममाभिप्रायं 'मन्त्रयन्ते' सूचयन्ति ॥ ततः
चेष्टीकृतं कादम् प्रदानसमये चेतोसुखमवलोक्य सीता आह—'आदर्शः' सुकुरः
'तिष्ठतु' 'त्वं' किमपि वक्तुकामा इव' किञ्चित् वक्तुं कामी यस्य तादृश इव लत्यसे
["तुं काममनसोरपि" इति तुमो मकारलोपः] । अन्ये अन्यदेव तव वक्तव्यमस्ति ।
तदेव प्रथमं तावद्वद ॥ ततश्चेत्याह 'एव' एतत् 'मया श्रुतं' आर्यवालाकिः कुचकी
माननोयः वालाकिनामा कुचुको 'भवति' कथयति—अभिषेकः [आवेगे सम्भवे वा

दिरुक्तिः] वसन्ते इति ॥ सीता आह—मन्य 'राज्ये' 'कोपि भर्ता' राजा भविष्यति, ततः अभिषेकशब्दः कञ्चुकिना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भट्टिनि, 'प्रियाख्यानिकं' प्रियम् आख्यानम् अस्ति अस्मिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः ["अत इनिठनौ" इति मत्वर्थोऽथ ठन्प्रत्ययः] । सम्भवेऽवदिरुक्तिः ॥

सीता कथयति—"किं किं" [आवेने हित्वम्] वस्तु 'प्रतीया' उपलब्ध 'मन्त्रयसे' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति—'भर्तृदारकः' भर्तृः स्वामिनी दशरथस्य दारकः पुत्रः युवराजः रामः किल [ऐतिह्ये अव्ययमेतत्] 'अभिषिष्यते' राज्ञि, स्वयं दशरथेनैव अभिषिष्यति । एवं रामस्याभिषेकः, स च जीवति दशरथे एव, तस्यैव आश्रया भवति इति ह्यनपि सीतायाः सुवचनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरमुत्सङ्गं कुरु' क्रोडं विस्तार्य विशालीकुरु, अङ्गं त्वं पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवमुच्य ददाति' । अभिषेकाङ्गभूत-सङ्गलवाद्ये पटङ्गे ध्वनितेऽसति, तत्शब्दे तत्तच्छब्दात् निवृत्ते च चेटी आह—'एकपदे' तत्तच्छब्देनैव [अव्ययमेतत्] 'अवचक्षिततूष्णीकः' 'अवचक्षितः' ताडितः अतः शब्दयुक्तः स एव 'तूष्णीकः' निस्तब्धः शब्दहीनश्च 'पटङ्गशब्दः सङ्गतः' जातः । इति तस्याः विषयं विलोक्य सीता सन्दिहाना साशङ्का आह—अभिषेकेऽस्य कीदृशं खलु उदघातः' विघ्नः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह—'राजकुलानि' राजगृहाणि 'बहुवृत्तान्तानि' बहुवः वृत्तान्ताः घटनाः यव तादृशानि (बहुव्रीहिः) घटनाबहुलानि भवन्ति अतः केनापिकारणेन भवितव्यम् दीनं वादितं एव पटङ्गे पुनः निस्तब्धः आसीत् । ततः चेटी पटङ्गशब्दविरमणे हेतुमाह—मया श्रुतम्—'भर्तृदारकं' रामं राज्ञि अभिषिच्य महाराजः 'दशरथः' 'वनं' गमिष्यति' इति । ततः दुःखसंवाद एष इति मत्वा सीता प्रवीति—'यद्येव' यदि एष भवेत् 'तदा तत्' तीर्था-याहतं मन्त्रपूतं च अभिषेकोदकं न प्रकृतपक्षे-अभिषेकोदकं' भविष्यति किन्तु तत् 'मुखोदकं' मुखप्रक्षालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वनं

यास्यति इति मत्वा दुःखितः पिडवत्सली रामः अभिवेकोदकैर्नैव दुःखाशु प्रचाल्य
एतत् अभिवेकोदकमेव सुखप्रचालनायम् उदकं' करिष्यति इति निष्कर्षार्थः ।

Notes

1. नेपथ्य etc—नेपथ्य is here वेष्ट dress, नेपथ्यं पालयतीति रचतीति
नेपथ्य+पालि+णिनि कर्त्तरि साधुकारिणि स्त्रियाम् = नेपथ्यपालिनी the keeper of
dress of the various actors in the theatre-hall or concert-hall
[सङ्गीतशाला] । qnal. आर्य्य रेवा । आर्य्या माननीया रेवा इति आर्य्य रेवा ।
कर्मधा । Nom to आसीत् [in याचिता आसीत्] .

2, निवृत्त etc - रञ्ज + वज् अधिकरणे = रङ्गः theatre. Bnt in वज्,
the न of the root रञ्ज elides, if that वज् be in भाव or करणवाच्य
and not in अधिकरणवाच्य as here, the rule is "घञि च भावका ष्योः" ।
Witness राग with भावे घञ् । रङ्गस्य प्रयोजनम्, इ तत् । नि + वृत् + क्त
कर्त्तरि = निवृत्त ceased, निवृत्तं रङ्गप्रयोजनं यस्य, बहु ; qnal किमलभम् ।
Here Prof. Paranjape thinks that the acting referred to in
Pratibhari's speech is over by this time. But we differ. The
कावसर्गादि नाटक should be befitting Rama's coronation, and that
not being begun, how can the play be already over ? निवृत्त etc,
means अथोक्तव्यपङ्क्तयः that remained after decoration of theatre-
hall i, e. surplus sprouts of Asoka, and has nothing to do with
actual acting of the play. Now-a-days आवपङ्क्तयः are used to de-
corate halls on such august occasions. Women are fond of
नवपङ्क्तयः, so perhaps Avadatika wanted some of these from Reva.
Bnt she did not give it to her. So to make fun with Reva,
she took a hark from there.

3. याचिता - याच + क्त कर्मणि स्त्रियाम् । Pred to आर्य्य रेवा । याच is
a द्विकर्मक दुहादि root, so its अप्रधान कर्म [e.g. रेवा] is voiced by the

dictum “दृष्टादेरप्रधाने” । Thus वयम् रेवां किशलयमेकं वाचितवत्यः becomes—अस्माभिः रेवा किशलयं वाचिता । Compare the list of द्विकर्मक roots in—“दृष्ट्वाच् पच् दण्डरुधिप्रक्षि चिद्रूपासि त्रिमयमुपाम् । कर्मयुक् स्याद-
कचितं स्वातया नौदृष्टवयहाम्” । The plural here in अस्माभिः shows that Avadatika and all her companions were denied अशोकपल्लवः । Others went away, but Avadatika alone made fun with Reva and took away a hark garment from her custody.

4. चङ्ति—It here means योग्यो भवति or युजाने । See Tika. धातुनामनेकार्थत्वात् । Nom अपराधः ।

5. एवं दीधो वर्धते—This shows how strictly a follower of truth or rectitude was Sita. She thinks that पाप growa even when snatching is done onjust. So Sita protests this too and addresses her as उन्मत्तिका because she cannot see the fault here.

5. इला—This is a form of address to one's female friend in dramas. “नाटोक्तौ सखीं प्रत्याज्ञानम्” इत्यमरः । Compare—“इला प्रियसंभर्ता” in Swapna IV.

6. किं नु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न ।

7. शोभते—शुभ + लट् ति । Nom वल्कलम् here. Sita asks whether वल्कल will suit her or not. This foreshadows her wearing of वल्कल and going to वनगमन ।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति शुभ + णिच् + ञनीय कर्मणि शोभनीयम् fit to decorate all. सर्वेण शोभनीयम्, सुप्सुपा ; qual. मुरुपम् । For similar ideas, compare “किमिव हि मधुराणां मखनं नाकृतीनाम्” —Sak. I. “सर्वमलहारी भवति मुरुपाणाम्”—Avimaraka, “सर्वजनसन्तोभिरामं सौभाग्यं नाम”—Swapna. II. &c. True beauty is itself grace-

ful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and in swapananataka the Prakrit “पेक्ष्य” is rendered as पश्य, but it should be प्रेक्ष्य and Prakrit of पश्य or पश्यत is देख् or देख्ठु &c ; comp—”इला पेक्ष्...सहस्रं चदेक्-खन्ती आतुरा चक्रवार्द चारडदि”—Sak. IV.

Construe—किमिदानीं शोभते = किमिदानीं वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्ण gold. तेन संसृष्टम् [एकभूतम् or संमिश्रम्] इति सुवर्ण+ठक् (by “संसृष्टे”)...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अच् by the rule “प्राश्निरजतादिभ्योऽज्” or अच् by “जातद्विभ्यः परिभाषे” in the sense of सुवर्णविकार । Thus Malli in Meghduta writes “कांचनी सौवर्णी वासयष्टिः” । But here the form being सौवर्णिक we have recourse to above deriv. Sita’s देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति शुभ+णिच्+चनीय कर्तरि बाहुलकात्=शोभनीय decorator. सर्वेषाम् शोभनीयः, इतन् । We say बाहुलकात् (irregularly) because चनीय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्तृवाच्य चनीय as here is “कृत्यलुटो बहुलम्” । Comp “लोचन-शोभनीयाः in Bhatti. 11. and “चक्रतिकोभनीया” in Rag VI &c. Poets speak of Sita as “हिरण्ययो साललतेव जङ्गमा” and “ततकांचन-वर्णाभा” ; indeed beautiful ladies are so described, cp “संचारिणी दीपशिखेव” and “रोचनानीरमरोरयष्टिः” in Rag VI &c.

11. प्रहृष्टितानि तनुरुहानि—Nom to मन्त्रयन्त्रे । प्र + हृष्ट + क्त कर्तरि = प्रहृष्टित or प्रहृष्ट horripilated [पुलकित] : in this sense इट् is

optional in निडा after हृष by the rule “हृषलोमसु” । हृष्टः हृषितो वा सैवः is also correct by the varttika “विभितप्रतिघातयोश्च” । Thus in Gita XI we have “अट्टटपूर्व’ हृषितोमि दृष्टा” । Qual. तनूरुहानि ॥ Both तनू or तनू means hody. तन्वाम् रोहन्ति इति तनू + रुह + क कर्त्तरि = तनूरुहाः that grow on hodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहाः (इगुपधलचयः कः) ; तन्वाम् रुहाः इति तनूरुहाः ; for in that case the rule “हलदन्तात् सप्तम्याः संज्ञायाम्” should retain अलुक् of ओ here yielding तन्वारुह—तनूरुह like अम्बोरुह etc being a संज्ञा of hair. In the case of पङ्कुरुह, सरतिरुह etc, सङ्गमी is sometimes irregularly retained by the rule “तत्पुरुषे कृतिबहुलम्” । But even then the words are derived as suggested above by ns. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदतत् । The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can’t see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तृकामा—वच + तुमुन् = वक्तुम् means वचनम् । Then वक्तृ (वचने &c) कामः यस्याः सा व्यधिवद्— । Qual. लम् । Here म of वक्तुम् elides in वद् by the dictum “तुडामननचोरपि” । For further details of gram. here see our notes under वक्तृकामः in Sak. Act I (just before sl. 23). Sita is a clever one divines Cheti’s motive in speaking out something else, when here giving over to her the आदर्श wanted by her (to see how she looks now by वल्कल) ।

13. कोपि भर्ता राज्ञि भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Oheti to be of some one in some other Kingdom. Comp “यत्र कुत्रापि राज्ञः यः कोपि भर्तृपदोऽभिषिक्तो भविष्यति चेद भवतु कामम् । का तवाद्याकनास्या”—Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्य आख्यानम् । तत् अस्ति यस्मिन् इति तद्वितः उन्प्रत्ययः । सम्भवे हितम् ।

15. प्रतीय—प्रति + इय + ल्यप् । Taking, referring to, accepting &c. Comp—“स्वामी पवइसो राजशासनं प्रतीय”—Sak. VI. and “प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिषिच्यते—भर्ता is master, King. दृ + खलु कर्त्तरि=दारकः a son. भर्तुःदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्म of अभिषिच्यते (अभि + सिच + छटते कर्मणि) ।

17. अपि कुशली तातः—Sita is startled at the utterance of Rama's अभिषेक । She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग । This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life (with दयुर and स्वामी living). Comp “प्रियं मे महाराज एव महाराजः । आर्यपुत्र एव आर्यपुत्रः” infra. Her anxiety however is removed when चेट्टी says “महाराजेन एव अभिषिच्यते”. This is

however a good news to her. Hence she exclaims “यद्येष द्वितीयं मे प्रियं श्रुतम्” । This reveals her character in true light. She not only hails Rama’s अभिषेक, but also hails Dasaratha’s कुशल । So she rightly says “द्वितीयं प्रियम् श्रुतम्” here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. इति अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अवयव् = इय । Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet’s reading here, changed by the scribes. Comp “इदेषि निक्षेप इवापि तम् इयम्”—Kalidasa. Here मे has either सम्बन्धे यही being related to प्रियम् ; or मे has यही in place of तृतीया ; Mr. shastri says “मे इति तृतीयायाँ अव्ययम्” ।

18. विशालतरमुत्सङ्गं कुरु—Sita says this to Cheti, so that she out of joy for प्रियवचन may give sufficient पारितोषिक to the Cheti. Then again here all the texts read सीता—(आभरणान्यवमुच्य ददाति) which should be a stage direction only and be read as —(ततः सीता आभरणान्यवमुच्य ददाति) । Indeed Prof Devadhar here reads (सीता आभरणान्यवमुच्य &c) as a stagedirection अव + मुच्य + ल्यप् = अवमुच्य putting off, आमुच्य means wearing. Comp “आभरणान्यामुच्य” in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously, Comp “निहन्तारौन् एकपदे” &c.

20. अवघट्टिततूष्णीकः—Qual. पटहशब्दः। अव + घट्ट + क्त कर्मणि
 = अवघट्टितः struck i. e. sounding. तूष्णीकः means silent and
 may be used as an adj. in all the genders. Amara says—
 तूष्णीकः तूष्णीशीलः। But तूष्णीम् in a similar sense is an अव्यय। अव-
 घट्टितशब्दो तूष्णीकश्च इति अवघट्टित तूष्णीकः। विशेषणद्वयस्य कर्मधा। पटह-
 शब्दः has ceased (निवृत्तः) as soon as struck. How can this be
 in an अभिषेकोत्सव। So Cheti is at a loss to understand this.
 Then Sita says “कोऽनु खलु उदघातः अभिषेकस्य भवेत्” and cleverly
 anticipates the incident of obstruction or विघ्न in Rama's
 coronation. उद + हन + घञ = उदघातः blow, here it means विघ्नः।
 She then however accounts for this sudden stoppage of पटह
 शब्द to some unknown cause by “बहःशक्तानि राजकुलानि” See
 Tika also.

N. B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराजः वनं गमिष्यति—By this the incident of वनगमन is
 clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यत्नेन तत् (अभिषेकवारि)
 न अभिषेकोदकं (किन्तु) तत् नाम (निश्चितमेव) सुखोदकं भविष्यति। See
 also Tika Here the construction is tortuous. तत् is to be
 made to refer to the प्रसिद्ध उदक required in अभिषेक (see sl. 3
 ante). Hence तद् is प्रसिद्धार्थक here. सुखोदकम् = सुखप्रचालकम्
 उदकम् = सुखोदकम् by शकपाणिपदितम्। Water to wash the
 mouth with. The sense is—If Dasaratha retires just after
 Rama's coronation, it will strike Rama to the quick and he
 will weep even during अभिषेक। So अभिषेकवारि will serve the

purpose of his सुखप्रचालनवारि । Here also Sita shows that neither she nor Rama wants this happening. See next para and infra and note 17 above.

(ततः प्रविशति रामः) रामः—(आत्मगतम्) हन्त भोः ।

आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते

स्कन्धोच्चारणमग्रमानवदनप्रच्योतितोये घटे ।

राज्ञाह्वय विसर्जिते मयि जनो धैर्येण मे विस्मितः

स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्यापनीत-
भारोच्छ्रसितमिव मे मनः । दिष्टा स एवास्मि रामः महाराज
एव महाराजः । (प्रकाशम्) यावदिदानीं मैथिलीं पश्यामि ।

(Then enters Rama) Rama (within himself)—Ho ! Ho !
when the (auspicious) drum was beat, my superiors were
present there (to watch the coronation) and I mounted up
the royal throne and water was just falling (on me) from the
mouth of the jar that was raised up to the shoulder and then
lowered down, King (Dasaratha) himself dismissed me
(from this), after summoning ; and people were astonished at
my mental equanimity or fortitude ; hnt ho ! Wherein lies
surprise if one's own son obeys his father's order. As the
King himself dismissed me (from this coronation) saying
let the coronation ceremony be held in abeyance or stopped,
my mind felt relieved owing to the removal of the burden
of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud) Now I will meet Maithilee (Sita).

Beng.—ভারপর রামের প্রবেশ) রাম (আশ্চর্য)—হো, হো, মঙ্গলবাণ্ড বাজিতে থাকিলে, (মঙ্গলক্রিয়া দেখিবার জন্য) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরুঢ় হইলে ও স্বল্প পর্যাঙ্ক উত্তোলন করিয়া পরে অবনমিত ষটমুখ হইতে (অভিব্যেক) জল পড়িতে থাকিলে, রাজা (দশরথ) নিজেই ডাকিয়া আমাকে (এই অভিব্যেক হইতে) নির্বৃত্ত করিলেন, লোকজন আমার দৈর্ঘ্যে অবাক হইল, কিন্তু, নিজপুত্র পিতার বাক্য পালন করিবে এতে বিশ্বাসের কি থাকিতে পারে। রাজা নিজেই 'হে পুত্র, অভিব্যেক থাকুক' এই বলিয়া আমাকে ক্ষান্ত করায় আমার মন যেন রাজ্যভার অপনীত হওয়ায় উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্বভৌম রাজা রহিলেন। (প্রকাশ্যে) তবে এখন মৈথিলীকে দেখি।

Tika.—অন্য:—পটঙ্ক আরব্ধে, গুরুজনে স্থিতি, ভদ্রাসনে লঙ্ঘিত (তথা) ঘটে ক্রমোচ্চারনম্যমানবদন-প্রচ্যুতিতৌষি (সতি), রাশ্মা আদ্য ময়ি বিসর্জিত (সতি), জন: মে ধৈর্যেণ বিচ্ছিত: । (কিন্তু) ভো:, স্ব: পুত্র: যদি পিতু: বচ: কুরুতি তত্ব ক: বিদ্যয়: (অস্তি) । ম্যাস্তা — 'পটঙ্ক' মঙ্গলতুর্থে 'আরব্ধে' আদ্যে সতি, 'অমিধে'দর্শনার্থে 'গুরুজনে স্থিতি' সমুপস্থিত্যে সতি 'ভদ্রাসনে' রাজাসনে সিংহাসনে ইত্যর্থ: 'লঙ্ঘিত' ময়ি আদ্যে সতি, তথা 'ঘটে' 'অমিধে'কার্যে মঙ্গলঘটে 'ক্রমো' উচ্চারণম্ 'উত্তোলন' তেন উত্তুলা 'নম্যমান' বদন' ঘটস্ব যন্মুখ' তস্মাত্ পচ্যতি ইতি ক্রমোচ্চারনম্যমানবদনপ্রচ্যুতি [কত'রি সাধুকারিণি ণিনি:] তৌষি' যস্য, তাড়য়ে' সতি, 'রাশ্মা আদ্য' আকার্য 'ময়ি বিসর্জিত' ভদ্রাসনাৎ অবতীর্ণ্যাক্ষত্যাগ্নতে' সতি 'মে' মম 'ধৈর্যেণ জন: বিচ্ছিত:' । কিন্তু ভো:, অহমত্র বিদ্যয়কারণ' ন পশ্যামি 'যদি স্ব: পুত্র: পিতু: বচ:' আশ্মা 'করোতি' পালয়তি 'তত্ব' বিষয়ে 'ক: বিদ্যয়:' ন কোপি বিদ্যয়: বর্ততে । শাদু'লবিকোচিত' ভবম্ । অর্থাৎরাম্যাসীঃলঙ্কার: ॥ 'উ পুত্র'

अभिषेकः विरच्यताम् स्थीयताम् । स तु वारान्तरे भविष्यति नाधुना इति 'स्वयं'
राजा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'मे मनः' तावत् 'अपनीतः भारः'
यस्य तादृशं च उच्छ्वसितम् उज्जीवितम् 'इव' च जातम् । 'दिष्टा [आनन्दे अव्यय-
मेतत् ; यद्वा-दिष्टिरिति शब्दः आनन्दे वर्तते ततः द्यतौघैकवचने दिष्टा इति । इतो
श्या । 'स एवास्मि रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूवित
किन्तु केवलं पूर्वं यत् राम एवास्मि, महाराज दशरथ एव महाराजशब्दभाक् वर्तते ।
महतः कर्तव्यभारात् विसर्जितः इति रामस्य आनन्दः । ततः राम आह—'इदानीं
मेधिलीं' मे पत्नीं सीतां 'पश्यामि' [यावद् योगे भविष्यति लट्] ।

Notes

1. Remark—The stage-direction seems faulty here in all the printed texts ; "आत्मगतम्" before "इत्त मीः and "प्रकाशम्" before "यावदिदानीं मेधिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "यावदिदानीम्" &c. Hence we have suggested the above emendations. Comp "योगभरायणः—(आत्मगतम्) इत्त मीः अर्धमवसित भारस्य...कुतः &c" in Swapna—I. sl. 11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the audience. Compare "अत्राव्यं यद्वा, तदिह स्वगतं मतम्" । And opposite of this is प्रकाशम् i. e. which is made within the hearing of all other actors on the stage.

2. इत्त, मीः—Two अव्ययस्य indicating आनन्द as said before.

3. पटङ्गे, गुरुजने, भद्रासने, घटे—All भावे ञ्मी by the rule "यस्य च भावेन भावत्वचणम्" । For भद्रासन see note sl. 3. भद्रासने लङ्ङ्ते is also a good reading here.

4. क्लृप्तोच्चारण &c—उद+चर+णिच्+सुट् भावे=उच्चारणम् lifting up (उत्थोजन) । नम+कर्मणि शानच्=नम्यमान that which is lowered down. क्लृप्ते उच्चारणम्, सुप्सुपा । तेन (हेतुना) नम्यमानम्, सुप्सुपा— or इतत्, if हेतु वतीया is at all intended to from इया तत् । वदन is here month of घट (jar). क्लृप्तोच्चारणनम्यमानं वदनं, कर्मधा । तस्मात् प्रच्योतति इति क्लृप्तोच्चारणनम्यमानवदन+प्र+वृत्त+णिनि कर्त्तरि साधुकारिणि (ताच्छील्ये वा)=क्लृप्तोच्चारणनम्यमानवदनप्रच्योति just falling from the month of jar which is raised up to the shoulder and then lowered down. तादृशं तोयं यस्मिन्, वह ; तस्मिन् । qual. घटे ।

5. आह्वय—आ+हृ+ल्यप् । Having called me.

6. विसर्जिते—वि+सृज+णिच्+क्त कर्मणि । having dismissed or sent away, Pred. to मयि ।

7. धैर्योऽपि—हेतौ or करणे इया । This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural hnt this finds room for astonishment on the part of people in this matter. The भोः in the last line is only to fill up the line. Pt. shastri says "भो इति सामान्यामन्त्रणे "hnt we have one at the beginning here.

8. विरम्यताम्—वि+रम+लोट् ताम भावे । Its अनुकरोकर्ता is अभि-
वैकेन । The reading विरम्यताम् here does not commend itself, for we say विराम of अभिवैके and not its विराम ।

9. विसर्जितस्—qual. मे । Its अनुक्त कर्ता is राजा ।

10. अपनोत &c—अपनोतः भारः दस्य, वह । उद+दस+क्त=उच्छ्रसित enlivened. अपनोतभारश्च, उच्छ्रसितं, च कर्मधा ; qual. मनः । Being relieved of the heavy भार of carrying on राजा, his मनस् felt composed. But this should not be a cause of joy to a doubtful personage

like Rama (cp "दिष्टा स एवास्मि रामः &c). The poet here unawares lowers Rama's कर्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—"सम्भ्रान्तया किमपि मथ्यया च कर्णे रात्रः शनैरभिहितं च नास्मि राजा"—sl. 7 infra. Thus Pt. Shastri says here under स एवास्मिरामः etc.—"भरताभिषेकमजानत इत्युक्तिः ।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor (सखि, सखि व &c), it was now fit for Rama to meet Sita, so he says "यावत् मैथिलीं पश्यामि" See also Tika. मिथिलानां निवासी जनपदः—मिथिलाः । तेषां or मिथिलायाः (मिथिलानगर्याः) राजा मिथिला + चक्षुः = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + लोष = मैथिली a name of Sita. लोष comes by the rule "पुंयोगादाच्चायाम्" । Compare "केकयस्य दृष्टिता केकयी"—Padamanjari, and also see our Notes under केकयीतः is Bh I. al. 14.

अवदातिका—भट्टिणि, भट्टिदारश्चोऽसु आश्रच्छुद्ध । यावन्तोदं वल्कलं [भट्टिनि, भट्टिदारकः स्वस्वागच्छति । नापनीतं वल्कलम्] ।

Avadatika—My lady. Prince Rama comes indeed. (And) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? (or—How do you do) ?

सीता—हं अग्रउत्तो । (उत्थाय) जेदु अग्रउत्तो [हम्
आर्यपुत्रः । (उत्थाय) जयतु आर्यपुत्रः]

Sita—Ho, My noble husband. (Rising) Let my husband prosper.

रामः—मैथिलि, आस्यताम । (उपविशति ?)

Rama—Maithili, Sit down. (? Sits down).

सीता—जं अग्रउत्तो आणवेदि [यदार्यपुत्रः आज्ञापयति]
(उपविशति) ।

Sita—As my noble husband commands (sits down).

अवदातिका—मट्टिणि, सो एव भट्टिदारअस्स वेसो । अलि
अंविअ एदं भवे [भट्टिनि, स एव भट्टिदारकस्य वेपः । अलौक-
मिवैतद् भवेत्] ।

Ava—My lady, the same indeed is prince Rama's dress.
Then this (word of अभिषेक) must be false.

सीता—तादिसो जणो अलिअंण मन्त्वेदि । अहवा बहु-
ठत्तान्ताणि राअउलाणि णाम [तादृशो जनोऽलोकं न मन्त्र-
यते । अथवा बहुठत्तान्तानि राजकुलानि नाम] ।

Sita—Such person (of high rank) cannot utter falsehood ;
or, royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते ।

Rama—Maithili, what is being said by you.

सीता—ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ
अहिसेओ त्ति [न खल किञ्चित् इयं दारिका भणति, अभिषेक
अभिषेक इति]

Sita - Nothiog momentous. This girl (Cheti) says—
coronation, coronation.

रामः—अगवच्छामि ते कौतूहलम् । अस्त्यभिषेकः । श्रूयताम्
—अद्यास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एक-
प्रकारसंचितं कोशलराज्यं कृत्वा वाल्याभ्यस्तमङ्गमारोप्य मातृ-
गोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राज्यम् इत्युक्तः ।

Rama—I understand your curiosity. There was corona-
tion. Be it heard—Great King Dasaratha to-day, even be-
fore the priests the ministers and the subjects and when thus
almost the entire Kosala Kingdom coaggregated there on one
purpose, placed me as usual (from my boyhood), on his lap
and affectionately addressed me in the name of my mother's
family and said "Ho darling Rama, take this Kingdom".

सीता—तदानीं अय्यउत्ते ण किं भणितं [तदानीमार्यपुत्रे ण
किं भणितम्] ।

Sita—What did noble husband say then ?

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तक्केमि अय्यउत्ते ण अभणित्ति किञ्चि दिग्घं
नित्तसिअ महाराजस्य पादमूलेसु पडिअं ति [तर्कयामि आर्य-
पुत्रे ण अभणित्वा किञ्चित् दोर्घं निःश्वस्य महाराजस्य पादमूलयोः
पतितमिति] ।

Sita—I guess that my noble husband did not say any-
thing but sighed long and fell down at the feet of the King
(Dasaratha).

রামঃ—সুচু, তর্কিতম্ । অল্পং তু ল্যশীলানি হৃদ্যানি
সৃজ্যন্তে । তত্র হি পাদযোরস্মি পতিতঃ ।

সমং বাশ্ৰ্বেণ পততা তস্যোপরি মমাপ্যধঃ ।

পিতৃমে ক্লেদিতৌ পাদৌ মমাপি ক্লেদিতংগিরঃ ॥৬॥

Rama - you have guessed aright. Very few are met with,
pairs of equal dispositions (or characters). Then (at that
time) I indeed fell down at his (father's feet)—And by tears
falling simultaneously on my head (from my father's eyes)
and on his feet (from my eyes), were rendered wet my
father's feet as well as my head.

Beng.—অবদাতিকা—ভট্টিনি, ভর্তৃদারক (রাম) আসিতেছেন ।
কিছু আপনাদ বঙ্কল ত সরান হইল না । রাম—মৈথিলি (সীতে),
বসিয়া কেন ? (or—কেমন আছ) । সীতা—আর্য্যপুত্র থে । (উঠিয়া)
আর্য্যপুত্রের জয় হোক । রাম—মৈথিলি, উপবেশন কর । সীতা—
আর্য্যপুত্রের যে আজ্ঞা । (উপবেশন করিল) । অবদাতিকা—ভট্টিনি,
ভর্তৃদারকের পূর্বের বেবই ত দেখিতেছি । তবে কি তাহা (পূর্বপ্রত
অভিষেক) মিথ্যা ? সীতা—তেমন জন মিথ্যা বলে না । অথবা
রাজকুল ঘটনাসঙ্কুল । রাম—মৈথিলি, কি কথা বলিতেছ ! সীতা—
তেমন কিছু নয়, এই বালিকা (চোঁটী) বলিতেছে, অভিষেক অভিষেক ।
রাম—তোমার কৌতূহল বুঝিয়াছি । অভিষেক ছিল বটে । শোন তবে
—মহারাজ দশরথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্গের সমক্ষে অর্থাৎ,
সেখানে কোশল রাজ্যস্থজনকে এককারণে সমবেত করিয়া, বাল্য হইতে
অভ্যন্ত উদীয় অঙ্কে আনাকে আয়োপিত করিয়া মাতৃকুলের নান্নে
আনাকে সন্মোদন করিয়া, 'বৎস রাম, রাজ্যভার লও' এই কথা

বলিলেন। সীতা—তখন আর্যপুত্র কি বলিলেন ? রাম—সীতে, তুমি কি ননে কর ? সীতা—ননে হয়, আর্যপুত্র কিছু না বলিয়া, দীর্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পানমূলে পতিত হইলেন। রাম—ঠিক বলিয়াছ, আমাদের নত একপ্রকারশীলবৃত্ত দম্পতী কমই সৃষ্ট হয় দেখিতেছি। তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্তমান (পিতার অশ্রু) এবং পিতার পায়ে পতিত (আমার অশ্রু) বাষ্প-বারি, পিতার পাদবয় এবং আমার মস্তক সিক্ত করিল (অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদ পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদবয়কে সিক্ত করিল)।

Tika.—মহি নি ত্যাগি—মহী দারকং রামন্ আগতং দৃশ্য অবদাতিকা কথয়তি—মহি নি তব 'বল্কল' তাধন' আগতংপি স্বামিনি 'নাগনীত' বর্ণনে শীতুম্বাত্ বল্কলম্ পরিহিতম্ অন্বনে বিশেষতঃ স্বামিনা ন দ্রষ্টব্যম্। ততঃ সীতা সম্ভবাত্ আহ—“হনু আর্যপুত্রঃ” ॥ আগতে মর্চারি সীতা উত্থায় জয়ম্বদম্ উচ্চারিতবতী, ততঃ রামার্দ্গশে উপবিষ্টায়া তস্যামবদাতিকা কথয়তি—‘মহী দারকস্য’ রামস্য ‘স এব’ পূর্বাঙ্কযুবরাজোচিত এব বৈষ: ন তু ‘অভিধিককালি রাজোচিতবৈষো দৃশ্যতে। তত্ ‘এতত্’ পূর্বশ্রুতম্ ‘অভিধিকবচন’ ‘অলীক’ মিথ্যা ভবেত্ [সম্ভাবনায়া লিঙ]।

ততঃ সীতা কথয়তি—‘তাৎশ্যো জনঃ’ আর্যবালাকিরূপঃ কস্তু কিজনঃ ‘অলীক’ ন মন্বয়তে’ ন প্রযুক্তি। অথবা ‘অভিধিকোচিতবৈষাদর্শন’ কারণানরং বর্ণতে—‘যতঃ রাজকুলানি বহুত্যান্তানি এব’ ভবন্তি। অতানরে রাম আহ—মৈথিলি, ‘কিমিদং ত্বয়া কথ্যতে’। ‘দারকা’ বৈটো বদতি—‘অভিধিক ইতি [সম্ভবনী দ্বিহক্তি:]। রাম: পুনরাহ—‘তে কৌতুহলম্ অধগচ্ছামি’ জানামি অসি অভিধিক:’ অভিধিক আসীত্ এব [“বর্তমানসামীপ্যে বর্তমানবহা” ইতি অতীতে স্তম্ভপ্রয়োগ:]। ‘শ্রুতাম্’ আকর্ষণং তাং ত্বয়া—‘অথ মহারাজেন দশরথেন উপজাযামাত্যপ্রকৃতি-জনসমজমিব’ রাজ্যস্যসর্বজনসমজমিব অতঃ ‘কৌশলরাজ্য’ তত্ ‘একপ্রকারেণ একপ্রয়োজনেণ সঁচিতং সম্মীলিতং’ ‘কৌশল’ বিধায, তত্ কৌশলরাজ্যস্য সর্বজনসমা-

ममात् । 'वाल्याभक्तम् अहम् आरोप्य' मम वाल्यात् प्रभृति परिचितं तदङ्गे
स्थापयित्वा खेडातिशयादिव 'मादृगोत्' सिग्धं' मवात्सल्यम् 'आमाप्य' खेहात्
कौशल्यादिशब्दमुखेन नो सम्बोधा - 'पुत्र राम राज्यं प्रतिगृह्यताम्' त्वया इति अहम्
'उक्तः अस्मि' आदिष्टोक्तिः ॥ खेडातिशयात् 'किञ्चित् अभयित्वा' आर्यपुत्रेण रामेण
'दीर्घ' निःस्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम् - इति कथितायां सीतायां
रामः कथयति - 'मुह्यतकिं तम्' त्वया । यतः त्वं मम तुल्यशीला अतएव त्वमेव वक्तुं
शक्नोसि । एतदिभिर्ब्रूय राम आह - 'तुल्यशीलानि' तुल्यस्वभावानि 'इहानि' स्वो-
पसन्निधुनानि 'अत्यं सुश्रान्तं' प्रजापतिना विधोयन्ते वा संयोजयन्ते । 'तत' तस्मिन्
हि काले अहं 'पादयोः पतितः अस्मि' भवामि एव ॥

सममित्यादि—अन्वयः । समं (युगपत्) मम (शिरसः) उपरि पतता तस्यापि
अधः पतता वाप्येण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ ।

व्याख्या—'सम' युगपदेव [युगपत् अर्थे अत्र अन्यथमेतत्] 'मम' शिरसः 'उपरि'
देशे 'पतता' प्रवर्तमानेन 'तस्य' पितुरपि 'अधः' अधोदेशे पाददेशे इत्यर्थः 'पतता'
प्रवर्तमानेन 'वाप्येण' अशुवारिणा 'मम शिरः क्लेदितं' आर्द्राङ्कितम् 'अपि मे पितुः पादौ
क्लेदितौ' आर्द्राङ्कितौ । अत्र मयि पितृपादमूले पतिते खेडजन्यं मदश्च पितुः
पादौ सिक्तवत् पितृश्च मम शिरः सिक्तवत्—इति सामर्थ्यात् श्रद्धामङ्गम् अन्वयो
ज्ञेयः । श्लोके प्रक्रममङ्गदीपः । [अनुष्टुप् छन्दः] ॥

Notes

1. Remark—Rama asks "मैथिलि, किमास्यते" then Sita shows
सम्भयन by "हम् आर्यपुत्रः" and then utters victory or जयशब्द on
Rama. But here before "जयतु आर्यपुत्र" in Sita's speech we
must have "उत्थाय" । Otherwise the stage direction becomes
faulty. For later on we have "सीता—यदायं पुत्र आज्ञापयति (उप-
विशति)" ; unless she first rises thus, उपविशति has no meaning ;
for Ramas sees her seated when he says "किमास्यते" । Further
to utter जयशब्द to her husband, decorum wants her to rise up

and she as an ideal heroine should not be lacking in this. So we put the stage—direction “उत्थाय” here.

N. B.—Similarly first “उपविशति” after Rama’s speech “नैदिशि आसताम्” is meaningless and should be omitted, though seen in all the printed editions.

2. इम्—An अव्यय indicating सम्मन on the part of the नायिका i. e. सीता here. Comp “पद्मावती—इम् अयाउनी” &c. in Swapna nataka and Act V infra.

3. तादृशो जनः बलौकं न मन्वयते—Sita being सत्यवादिनी judges all others of high rank as like herself and can’t believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama’s previous dress even now when coronation was announced, as due to some other cause, for she (Sita) Knows very well that राजकुल is full of incidents—(see ante).

4. Construe—अथ महाराजिन ‘पुत्रं रामं राज्ञां प्रतिमृच्छताम्’ इति अहम् उक्तः अस्मि । Or...इति अस्मि (अहम्) उक्तः ॥ अस्मि is either a तिङन्त प्रतिक्रियक अव्यय meaning अहम्, or it is लट् नि of the root अस् ।

5. उपाध्याय etc—उपेत्य अस्मात् अधीयते इति उप + अधि + णि + घञ् अपादाने = उपाध्याय preceptor (here including priest). अनात्य minister. प्रकृतिजन subjects. समीपत्वमङ्गीः इति सम् + अङि + टच् समासान् in अव्ययी भाव = समसम् before. Here the समासान् in अव्ययीभाव comes by the varttika “प्रतिपरः समनुभोगीधुः under the rule “अव्ययीभावे शरत् प्रभृतिभ्यः” । प्रकृति = प्रकृतिसमूह or प्रजावर्ग । उपाध्यायश्च अनात्याश्च प्रकृतिजनानां, इतरतर इन्द्र । तेषां समसम्, इतत् । Adv. qual. कृत्वा । As almost all the main personages of कोशलराज्य (of which अयोध्या is the capital) gathered there, so it is said “कोशलराज्याम् एकप्रकारसंचितं कृत्वा” ।

6. एकप्रकारसंचिदम्—Pred. to कोशलराजम् । एकः प्रकारः (प्रयोजनं) कर्मधा । तेन संचिदम् (संसेलितं), इतत् । Here संचित is “made gathered” i. e. सम्मेलित ।

7. बाल्याभ्यस्तम्—qual. अदम् । बाल्यात् अभ्यस्तम्, सुप्.पा । Which was habituated to Rama from his boyhood up to the attainment of यौवन perhaps.

8. चारीष्य—आ + रुह + णिच्, ल्यप् । चारीष्य is an alternative form in णिच् by the rule “रुहः षोऽन्यतरस्याम्” ।

9. नावगोवम्—मातुः गोव (वंशः), इतत् । तम् । Obj of आभाष्य (आ + भाष + ल्यप्) । Preferably out of affection for Rama and कोशला, Dasaratha addressed him by some word as कोशला-नन्दन &c. See next.

10. सिग्धम्—सिह + क्त । Adverb. qual, आभाष्य ॥ आश्रयते किं भणितम्—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राजाभारदहण ।

11. निःश्वस्य—निर् or निस् + श्वस + ल्यप् । Sighing. निःश्वस्य is also correct from “नि” ; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु । However both are taken as नासनिर्गत वायु । निःश्वस्य is better for निर् suggests this. Sita rightly recognises that the खेहाभिव्यक्ति on the part of महाराज दशरथ cannot hnt overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything, and sighed on for this heavy new task, hnt still he felt flat on his father's feet, dne to implicit obedience and affectionate acceptance of his order e. g. राजा प्रतिगृह्यतां त्वया । Com-

pare "जोहायामसि मे पत्नीं सदृशं सदृशः सतः । उत्पन्नं गुणजोषो मम रामात्मजः प्रियः" (quoted by Prof. Kale). In other words in spite of reluctance to take राजाभार, Rama out of affection had no other alternative but to accept his father's order.

12. अन्वम्—here adverb qual सृजान्ते ।

13. सृजान्ते—सृज + लट्, अन्ते कर्मणि : Agrees with उत्क्रमं—इन्दानि । Here सृज दिवादि meaning मन्त्रमे may be taken ; or better सृज तदादि meaning सृजन (creation) should be taken for ; दिवादि सृज is usually अन्वमक ; such इन् of equal dispositions are rarely created or united by god.

14. तृणाशीलानि—शील disposition, mentality, habit &c. see also Kulluka under Manu 11. 2 under ऋतिशीले । तृणा शीलं येषाम्, बहु । qual. इन्दानि । इन् is got by निपातन in the rule "इन्" रद्वय स्यादावचनं वृत्तक्रमेण यन्त्रपात्रप्रयोगाभिव्यक्तिः" the form इन् may be allowed in the sense of रद्वय etc. इि is doubled giving इदि, then the first इि becomes इम् and the second इ, the whole being, in the neuter. The sense of pair is got by योगविभाग of इन्दम् in the rule.

15. तत्र—तद् + ङि (औ) तल्, स्वाच् = तत्र i. e. at that time (तस्मिन् अवसरे) ।

16. समम्—An अवयव meaning युगपत् ।

17. क्लृप्तो—क्लृप्त (आर्द्रभाव) + णिच् + क्त कर्मणि । Construe—पतता वाय्वेण पितुः पादौ क्लृप्तौ, and "सम शिरस उपरि पतता वाय्वेण (i. e. पितुःवाय्वेण) समापि शिरः क्लृप्तम् । See also Tika here. Though Rama was rather unwilling to accept such a great burden of राजाभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

18. किमाख्यते—This may be the form of asking welfare in Bhasa's dramas, (as, How do you do); or it may be taken in its literal way.

सीता—तदो तदो [ततस्ततः] ।

Sita.—Then, what then ?

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादीपैः स्वैः प्राणैरस्मि शापितः ।

Rama—Then I not (readily) accepting his entreaties (to accept राजभार), I was entreated (or chid) in the name of his own life.

सीता—तदो तदो [ततस्ततः] ।

Sita—Then, what then ?

रामः—ततस्तदानीम्—

शत्रुमलक्ष्मणगृहीतघटेऽभिषेके

कृत्वे स्वयं नृपतिना रुदता गृहीते ।

सम्भ्रान्त्या किमपि मन्यरया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

Rama—Then at that time of coronation wherein Satrugbna and Lakshmana held the jar (full of holy water), and the sobbing King Dasaratha himself was holding the royal um-

brella, Mantbara whispered lowly something in his ears with great concern, and I did not become a King.

Beng.—গীতা—তারপর, তারপর। রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অশুনয় স্বীকার না করিলে, তিনি সন্ন্যাসীদ্বারা আমার ভৎসনা করিলেন (or—অশ্লীলতা করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবে বলিলেন]। গীতা—তারপর, তারপর। রাম—তারপর তখন সেই অভিষেক শত্রুর ও লক্ষণ জলপূর্ণ মঙ্গলঘটে ধরিলেন, রাজ্য স্বয়ং রাজ্যহস্ত ধরিলেন, এমন সময় মহারা সন্তোষভাবে আগিয়া কাণে কাণে ধীরভাবে (আশে আশে) কি বলিল এবং আমি রাজ্য হইলাম না।

Tika.—সীতা ইত্যাদি সুগমম্। রামঃ কথয়তি—‘ততঃ’ তদনন্তরং মঘি পিতৃ-পাদপতিতে বাধ্যযুক্তি চ সতি পিতা মে অনিচ্ছা নিষিদ্ধা মাং রাজ্যমুচ্চায়ায় অনুরক্তবান্ তদনন্তরম্ ‘অনুর্যেণ’ পিতৃকৃতিষু অনুর্যেণ—‘অপ্রতিগৃহ্যমাণেণ’ মযা ‘অনুর্যেণ’ সন্তুষ্ট ‘আমরজরাদৌঃ’ প্রাজরাদৌঃ ‘স্বর্যরীঃ’ গাপিতঃ ‘অস্মি’ উপলব্ধঃ (অনুরক্তঃ বা) ‘অস্মি’। যদি ত্বং রাজ্যভারং ন স্বীকরোষি তদাহং প্রযান্ লক্ষ্যাম্ ইত্যাহ মে পিতা ॥ ততঃকদাচীনিত্যাদি—অন্যতঃ। ‘অস্মি’কে শত্ৰু-ব্রহ্মস্বয়ংগৃহীতঘটং সীতি, রুদ্রা নৃপতিনা (দশরথেন) স্বয়ং কৃতং গৃহীতং (চ সতি), সম্ভ্রান্তায়া (সম্ভ্রমং ত্বরিতমাগতয়া) মন্যরয়া (কৈকয়ীপরিবারিকয়া) রাজঃ কণ্ঠেঃ শরীঃ কিমপি অভিহিতং চ ‘অহং’ রাজা নাস্মি (ন ভবামি)। ব্যাস্তা সুগমা ॥ ‘বসন্ততিলকং’ বসন্তম্। তল্লক্ষণং যথা “শ্রীং বসন্ততিলকং তমজাজগৌ গঃ” ॥

Notes

1. ততঃ ততঃ—সম্মুখি দিক্‌ক্‌তিঃ।

2. অপ্রতিগৃহ্যমাণেণ—প্রতি + গৃহ্ + শানচ কর্মণি = প্রতিগৃহ্যমাণ being accepted. তেণ। Qual. অনুর্যেণ (which has মাত্র তর্ক)। Rama was unwilling to accept রাজ্যভার at such a stage, this দশরথ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c. - आ + सद् + क्त कर्त्तरि = आसन्न near by, i, e, arrived. करायाः दोषः इति जरादोषः, इतत् । आसन्नः जरादोषः दसा, वह । Qual. प्राणैः (which has करणे इया) । Note that the base जरा becomes जरस् optionally when अजादि विभक्ति प्रत्यय follows (e. s. चौ, जम, अम्, आ &c).

4. शापितः—शप् + शिच् + क्त कर्मणि । स्वाये शिच्, as in 'रामीराजम-कारयत्' etc. seems better here ; for in the sense of either chiding or entreating शप् should be transitivo; also comp "वयस्सभावेन शापितोसि यदि सत्यं न भवसि"—Swapna, and "प्राणैः शापितः स्वात् यदि सत्यं न दूयात्"—Balacharit. Dasaratha either entreated him or chid him with this that if Rama did not heed his request, he will give up his प्राण ।

5. शब्दन् &c - शब् + ण् हन्ति इति शब् + हन + क्त कर्त्तरि = शब्दन्, उपपद तत् by the varttika "कप्रकरणे मूलविभुजादिभ्यः उपस'ख्यानम्"—words like मूलविभुज are derived with क । शब्, is of this class. This is after हरदत्त, मधोजि etc. Madhava has शब् + हन + टक् कर्त्तरि बाहुल-कात् । He says बाहुलकात् (irregularly) because the rule "अम-नुष्यकर्त्तृके च" requires the कर्त्ता of हननक्रिया to be other than hman (अमनुष्य) to admit टक् । Mallinatha cites a third view, viz, च in the rule is suggestive. It means also. Bnt when meaning 'also when the कर्त्ता is अमनुष्य' it is implied that the affix is available sometimes with a मनुष्य as कर्त्ता । Hence शब्, is allowable. The two deriv. give diff. fem. forms—suppo- sing शब्, to be an ordinary attributive and not a म'त्रा, we get

गवत्रा स्त्री with क but गवत्रो स्त्री with टक् । गवत्रय लक्षणय, इन्द्र । ताभ्यां गृहीतः, इतत् । तादृशः घटः (तीक्ष्णलघुः मङ्गलघटः) यस्मिन्, बहु । qual अभिवर्धे (which has भावे ७मी) । Acc. to Ramayana Bharata along with Satrughna was in मातुलकुल । But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof. Paranjape thinks that Bhasa seems to refer to Satrughna's return along with Bharata in किं गवत्रो मानमियातः in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there, this is asked to भट come from अयोध्या, and evidently Bharata asked whether गवत्र is come from अयोध्या or not ? Bharata's use of मातरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrughna and Lakshmana, as Rama's well-wishers and brothers held the मङ्गलघट over him. And the वृत्त was गृहीत by नृपति दशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. सन्मृन्तया मन्दरया—मन्दरा came in haste and concern and Dasaratha heeded to her words. This makes the King apparently a स्त्रिय to the eyes of the readers.

8. न चास्मि राजा—Construe—अहं च राजा न चास्मि (भवामि), or अस्मि (अहम्) राजा न (भवामि)—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा then and he did not know further developments as yet.

सीता—प्रियं मे । महाराजो एव महाराजो, अय्यउत्तो एव अय्यउत्तो [प्रियं मे । महाराज एव महाराजः । आर्यपुत्र एवार्यपुत्रः] ।

Sita—Joy to me. Great King Dasaratha is a sovereign and my husband is the same (even) now.

रामः—मैथिलि, किमर्थं विमुक्तालङ्कारामि ?

Rama—Maithili, why are you destitute of ornaments ?

सीता—ए खु दाव आवज्भामि [न खलु तावत् आवभामि]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यगावतारितैर्भू पणैर्भू वितव्यम् ।

तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ

संस्त्रंसिताभरणगौरतली च हस्तौ ।

एतानि चाभरणभारनतानि गात्रे

स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the palms red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments, have not as yet regained natural evenness.

Beng.—গীতা—আমার পক্ষে ভাল। দশরথই রাজা এবং আর্ধ্যপত্র যা ছিলেন তাই আছেন। রাম—গীতা, অলঙ্কার খুলিয়াছে কেন? এখন পর্য্যন্ত (অলঙ্কার) ধারণ করি নাই। রাম—তা হতে পারে না। অলঙ্কার সঙ্কেই খোলা হইয়াছে। কারণ—এইমাত্র তুমি ভূষণ খোলায় কর্ণের লতিকার (ভূষণের) খাঁজের দাগ রহিয়াছে; হাতের তলগুলি এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটেকাদি ভূষণ সঙ্কে সজোরে টানিয়া বাহির করা হইয়াছে। আর তোমার গাত্রে অলঙ্কারের ভারে ভূষণস্থানগুলি এখনও সমানভাবে ধারণ করে নাই (অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে)।

Tika.—‘इदानीमपि रामं पुनराजिन अतः केवलार्थपुत्रेण प्राप्तमिच्छत्या सीतया अभिधिकरीधात् सहर्षं कथितम्—‘मि प्रिय’ सञ्ज्ञातम्। यतः—‘महाराजः दशरथ एव महाराजः’ राज्यभारचालने व्यावृत्तः। ‘आर्थपुत्रः’ रामश्च स एव, न तु महाराज-शब्देन योजितः, एतत् पूर्वमपि द्रष्टव्यम्। राम आह—किमर्थम् ‘विमुक्ताः’ अपदीता अलङ्कारा भूषणानि यस्याः, तादृशी ‘असि’ भवसि? सीता ब्रवीति—न खलु तावत् आवभ्रामि’ अलङ्कारान् अप्यापि न धारयामि [‘खलु’ इति निश्चये अव्ययम्। तावत् इत्यत्र वाक्यालङ्कारे अव्ययम्] ॥ ततः रामः कथयति—‘न खलु’ एतत् नैव सम्भवेत्, त्वदुक्तं नैव युक्तं प्रतिभाति। ‘भूषणैः प्रतीयम्’ सद्यः यस्या तथा अवसारितानि [सुप् सुपा] तादृशैः ‘भवितव्यम्’। ‘तथाहि’ इति निजोक्तमेव द्रष्टयति [निदर्शनेऽव्यय-नीतत्]।

অন্বয়ঃ। কথৌ ত্বর্য ত্বর্যভূষণমুগ্ধপাদৌ (ভবতঃ), হস্তৌ সংস্খসিতাভরণ গৌর-
তলৌ (চ ভবতঃ)। এতানি চ গাবৌ আভরণভারনতাতি স্তানানি নৈব সমতাসুদ-
য়ান্তি তাবত্।

ব্যাখ্যা—‘কথৌ’ তব ‘ত্বর্য’ সত্যঃকৃতত্বর্য অপছতং ভূষণং যাম্যং তাদৃশৌ
অতএব ‘মুগ্ধঃ’ বকৃতাঙ্গাপন্নঃ ‘পাশঃ’ কৌমল্যভঙ্গঃ যযৌঃ তদ্বাভৌ চ : তব কর্ণপাশে
ভূষণলঙ্কারেখা দৃষ্টা মন্যে ভূষণাবশারণমধুনৈব বিহিতম্। ‘হস্তৌ’ চ তে ‘সংস্খসিতানি’
অপসারিতানি আভরণানি যাম্যং ততয ‘গৌরৌ’ লৌহিতী তলৌ যযৌঃ তাদৃশৌ। অতঃ

सद्यः कृत्वात् अपसारितानि भूषणानि इत्येहं मन्थे । एवञ्च तव 'गात्रे' एतानि 'आभरण-
भारनानि' आभरणभारेण निम्नभूतानि 'स्थानानि' कीमलस्थानानि 'नैव समताम्
उपयान्ति' प्राप्नुवन्ति । यदि भूषणपहरणात् कालः कथित् गतश्चेत् तदा ते निम्न-
भूतानि भूषणस्थानानि समतां भञ्ज्युः, किन्तु तानि न तथा, अतः मन्थे भूषणावतारात्
पर्याप्तोऽहं कालो न गतः । [अत्रापि 'तावत्' इति वाक्यालङ्कारे अव्ययम्] । यथावद-
वस्तुवर्णनात् स्रग्भावोक्तिरलङ्कारः । वसन्ततिलकं इत्तम् ॥

Notes

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रियं मे...आर्यपुत्र एवायं पुत्रः" ।

2. आभरणानि—आ + वस् + लट् मि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (2) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [खलु इति नियमे अव्ययम्] ।

3. तथाहि—A compound अव्यय denoting हेतु (cause) here :— or better—it means निदर्शन (meaning "for example") as suggested in गणरत्न by its author वल्लभान by citing the line of Kumara "तथाहि ते शीलमुदारदर्शने तपस्विनामपुर्णदर्शनां गतम्" ।

4. त्वरापहत &c—भुज + क्त = भुज curved (रेखायुक्त) । पाश is here lobes of the ear (कर्णलतिका where ear-rings are worn); त्वरया अपहतम् । तादृशं भूषणं वाभ्याम्, बहु । (ततः) भुग्री पाशौ ययोः, बहु । त्वरापहत-
भूषणौ च तौ भुजपाशौ, कर्मधा । Or त्वरया अपहतानि । तादृशानि भूषणानि । तेन भुग्री । तादृशौ पाशौ ययोः । Qnal. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed bastily just now.

5. संखंसित &c—सम् + खंस + णिच् + क्त कर्मणि = संखंसित made to slip down. संखंसितानि आभरणानि याभ्याम्, बहु । (ततः) गौरी तली ययोः, बहु । संखंसिताभरणौ च ती गौरतली च, कर्मधा । or better—संखंसितानि आभरणानि, कर्मधा । तेन गौरी । तादृगौ तली ययोः, बहु । Qual. or Pred. to हस्तौ । The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि । आभरणस्य भारः, ; तेन नतानि (निखिन्नाभृतानि), ३ तत् । The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that “आभरणानि न चावधानि” is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts these facts in support of his statement (भूषणैः प्रतपसावतारितैः भवितव्यम्) ।

सीता—पारिदि अययत्तो अलिअंवि सच्चं विअ मन्तेदुं
[पारयति आयेयपुत्रः अलौकमपि सत्यमिव मन्त्रयितुम्] ।

Sita—My noble husband can represent a false thing as a true one.

রামঃ—তেন হি অলঙ্কৃত্যতাম্ । অহমাদর্শং ধারয়িষ্যে ।
(তথা কৃৎবা নিবংখ্য) তিষ্ঠ—

আদর্শং বল্কলানৌব কিমেতৈ সূর্য্যরশ্ময়ঃ ।

হসিতেন পরিজ্ঞাতং কৌড়ৈযং নিয়মসৃষ্টহা ॥ ৫ ॥

অবদাতিকে, কিমেতত্ ।

Rama—Then decorate yourself (with ornaments) , I will hold the mirror. (Doing so and eyeing closely) wait (and let me see)—

I see barks as if in the mirror ; are these the rays of the sun ? O I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—গীতা—আর্য্যপুত্র অলৌককেও মতাক্রমে প্রতিপাদন করিতে পারেন । রাম—তবে (এখন) আভরণদ্বারা নিজেকে অলঙ্কৃত কর । আমি আয়না ধরি । (তাহা করিয়া ও ভালরূপে দেখিয়া) অপেক্ষা কর—আয়নাতে বঙ্কল বনে হইতেছে, এগুলি কি সূর্য্যকিরণ ? তোমার হাসি দ্বারা জানিলাম (এগুলি বঙ্কল) । এটা কি কৌড়া না ত্রুতধারণেচ্ছা ।

Tika.—‘আখ্যেপুত্রঃ অলৌকম্ অপি’ মিথ্যা বস্তু অপি ‘মন্ডমিব মন্ডয়িতু’ স্থাপয়িতু’ বা ‘পর্য্যতি’ যুক্তোতি । ততঃ রাম আহ—‘তেন’ যতঃ সৈ বচনম্ অলৌকম্ অযথ সত্যম্, যতঃ ‘অলঙ্কারান্ ন খলু আবধ্লামি’ ইতি সত্যং চেত্ তদা অথুনা ‘আত্মা আমরজৈঃ লভ্য অলঙ্কৃত্যতাম্ হি’ । ‘অহমেব সাবত্ আদর্শং ধারয়িষ্যে’ । ‘তথা কৃৎবা’ আদর্শং ধারয়িত্বা’ নিবংখ্য’ নিপুণং দৃষ্টা আহ—‘তিষ্ঠ’ নৈদানৌব অলঙ্কারান্ ধারয় কিন্তু অপেক্ষস্ব, যতঃ অহমাদর্শং ‘অমৃতপূর্ব’ কিञ্চিত্ পশ্যামি ॥

অন্যঃ—আদর্শং বল্কলানি ইব (দৃশ্যন্তি বা ভবন্তি), এতৈ সূর্য্যরশ্ময়ঃ কিম্ ?

हमिनेत (हासिन् हेतुना) परिज्ञातम् (वल्गुलमेतत् इति ज्ञातम् मया) । इयं
क्रीडा (भवेत्) उत नियमस्यूता (व्रतधारणेच्छा स्यात्) ?

आख्या—सुगमा ॥ ततः किमर्थं वल्गुलं धृतमिति सीताया वाक्याभावात्
अविदित्वा रामः कथयति—अवदार्तिके, 'एतत् किम्' किमर्थम् एतत् स्यात् । क्रीडार्थं
वा व्रतधारणार्थं वा ।

Notes.

1. पारयति—पार (अदन् चुरादि) + लट् । Nom. आर्यपुत्रः ।
Can fulfil or do. Comp "जवेन गां पतितुमपारयन्तः"—Bhatti IV.
पृ + णिच् चुरादि also may give this form in this sense. पृ ङादि in
the sense of पालन or पूरण in णिच् also yields पारयति, but as this
पृ is सकर्मक, so further णिच् will be unnecessary ; so better avoid
that here. Sita to defend herself says Rama's statement as
wrong indirectly, by saying how skillfully he can establish
his own wrong statement as true—"प्रत्ययावतारितैः भूयैः भवितव्यम्" ।

2. तेन—हेतौ इया । As mine is wrong and yours true then
do put on these ornaments now. I hold the necessary चादम्
(mirror) धृ + णिच् (भ्रादि or चुरादि) + लट् स् । "णिच्" इति चात्मने-
पदम् कथञ्चित् समाधिष्यम् । For strictly the action does not benefit
the agent. For a similar use of Bhasa, compare "वासवदत्तायै
कथयिष्ये" in Swapna.

N. B.—Rama here thus as a good husband wants his wife
to be rightly decorated—not that he is fickle but he wants
Sita to be so. Because she is a prince's wife and a paragon
of beauty.

3. निर्वक्ष्य—निर् + वक्षि + ल्यप् । Apparently it seems strange
that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक (golden) in contact with Sita's body, Rama did not notice these as वल्कलः । He now notices these on close observation and says to Sita to wait (तिष्ठ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि - Nom to भवन्ति or उक्तकर्म of दृश्यन्ते । The plural shows—अवदातिका brought a collection of several pieces and Sita took up some ; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose ; so जाती एकवचनम् in वल्कल elsewhere in किं नु खलु वल्कलं शोभते वा न वा &c seems best. Sometimes plural as here and in कौतूहलनावहानि वल्कलानि infra, is used with ref. to several pieces of वल्कलः । Comp "अवदातिकया आच्छिद्य आनीता वल्कलाः" infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् (i. e. ere there sun's rays reflected here).

5. हसितेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि (intensively) before ज्ञातम् ।

6. इयं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी ; or it was निदमस्युः i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे (व्रते) स्पृहा (इच्छा) ।
सुप्सुपा । Nom to स्नात् or भवति understood.

अवदातिका—भद्रा किमु इ (१खु) सोहदि न (वा)
सोहदित्ति कौटूहलेन आवज्झा [भर्तः, किन्नु, खुलु शोभते न (वा)
शोभते इति कौटूहलेन आवद्धानि] ।

Avadatika—My lord, she put on bark to ascertain whether
the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इत्थाकूणां वृद्धालङ्कारस्वया
धार्यते । अस्त्यस्माकं प्रीतिः । आनय ।

Rama—Maithili, what is this ? You wear bark which is
the ornaments of the Iksvaku-race in their old ages. I also
have a liking for this, Do bring me (one).

सीता—मा खु मा खु अयउत्तो अमङ्गलं भण्णदु [मा खुलु
मा खुलु आर्यपुत्रोऽमङ्गलं भणत्तु] ।

Sita—Not indeed, not indeed, should my husband utter
inanspicious matter.

रामः—मैथिलि, किमर्थं वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिताहिसेअस्स अयउत्तस्स अमङ्गलं विअ मे
पडिमादि [उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे
प्रतिभाति] ।

Sita—To me this appears in-anspicious in the case of my
husband who has just now foregone his coronation ceremony,

রাম:—

মা স্বয়ং মনুসমুত্পাদ্য পরিহাসে বিশেষত: ।

শরীরার্থেন মে পূর্বমা বদ্ধা হি যদা ত্বয়া ॥ ১০ ॥

Rama—you must not harbour an evil idea (in your mind) specially in a matter of jest, for this (bark) is already worn by you who are half of my body.

Beng. - অবদাতিকা—রামিন্, এটা কি আমার শোভা পাবে—এই কৌতুহলে এ বকুল ধারণ করিয়াছে। রাম—সীতা, একি! তুমি যে হৈকুকুলের বৃদ্ধবয়সের অনকার অর্থাৎ বকুল ধারণ করিলে? এতে আমাদেরও খ্রীতি আছে। (আমার জন্তও) আন। সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না। রাম—সীতে, কেন বারণ করিতেছ? সীতা—আমার মনে হয়, আপনি অতিবেক ত্যাগ করায় এটা আপনার পক্ষে অমঙ্গলজনক। রাম—পরিহাসের বিষয়ে তোমার দুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না। কারণ আমার শরীরার্থ-ভূত তুমি ত হৈহা আগেই ধারণ করিলে!

Tika.—‘কৌতুহলিন’ ঈশুনা সীতয়া ‘আবদ্ধানি’ ধৃতানি বন্ধুলানি। ‘মৈথিলি’ সীতে, ইচ্ছাকৃণা তদংশীয়ানাং ‘বদ্ধালঙ্কার’ বদ্ধানাম্ অলঙ্কারভূত: বন্ধুল: [বন্ধুল-শব্দ: পুংসপি বীজ:] তথা ধার্য্যতি [ধারি + লটনে কনং]। তদংশীয়ানাং সাহচর্য্য-নামপি অজিন্ ‘প্রীতি:’ অস্তি। তত: সমার্থমপি ‘বন্ধুলললনয়’ ॥ রামপত্নী ইদ-মুক্তলমিতি মত্বা সীতা আহ—‘ভজ্জমিত:’ পরিত্যক্ত: ‘অমির্ষক:’ यस্য [বহুপ্রোক্তি:] তস্য ‘আর্য্যপুত্রস্য’ পত্নী ‘ইদ’ মে অমঙ্গলম্ ইব প্রতিভাতি।’ অনেন আশুভাবি দশরথ-মঙ্গল’ সূচ্যতে, সীতায়া: অমিষ্টতা য ॥ তত: রাম আহ—মা ইতি।

অন্য:—বিশেষত: পরিহাসে স্বয়ং মনুসম্ মা উত্পাদ্য (মা কুরু)। যদা (যত:) মে শরীরার্থেন (শরীরার্থভূতেন) তথা পূর্বমা বদ্ধা বন্ধুলা: হি।

ব্যাখ্যা—‘বিশেষত:’ বিশেষে ‘পরিহাসে’ বন্ধুলললনয়পরিহাসবিষয়ে ‘স্বয়ং,

[अव्ययम् । 'आत्मना' इत्यर्थे] 'मनुः दुःखः' ["मनुर्देवो कृत्ता कृधि"] 'मा उत्पाद्य' उत्पाद्य अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [अलमर्थे माशब्दः अव्यवहतः । तदयोगे कर्तुः काप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलंमन्त्रोः प्रतिषेधयोः प्राचां ङा" इति सूत्रेण प्रतिषेधार्थस्य ङलं—खलुशब्दस्य योगे एव ङा—(लाप्) प्रत्ययमाह । ननु तदर्थकं "मा"-शब्दयोगेपि । अतः अर्थं अपाणिनीयोपि भासस्य रीतिरेव । तथा च सप्रनाटकम् "मेदानीं भवाननर्थं चिन्तयित्वा" । यथा— "स्वयम् मनुसुत्पाद्य मा तिष्ठतु" इति अत्र अन्वयो बोध्यः] ॥ कथमेव ब्रवीमि चेत् यथा—'यदा' यतः [एतदर्थं अवयमेतत्] मम शरीरार्धेन शरीरार्धभूतेन त्वया ["अर्धो वा एष यदात्मनो पयो" इति श्रुतिः] पूर्वभावडा घृताः वल्कलाः च [वल्कलशब्दः पुंस्त्वपि प्रयुजाति इति प्रागुक्तम्] । 'हि' एव [अवधारणार्थं अवयमेतत्] ॥

Notes.

1. इहानन्दकारः—इहस्य अलङ्कारः । Qual. वल्कलः । वल्कले is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above. The Ikshvaks adopt sannyas at the last stage of life by entrusting their राज्य to their sons and then adopt वल्कलवास the dress of the sannyasins. Comp "वाह्मके सुनिवृत्तीनाम्" in Rag. I. Construe—इक्ष्वाकुनां इहानानन्दकारः=इक्ष्वाकुनां इहानन्दकारः like चन्द्रस्य राजकुलम् । Hence Rama being of इक्ष्वाकुवंश says "अलि अस्माकं प्रीतिः" and wants it saying "दानय" ।

2. मा खलु &c—मन्त्रमः द्विरक्तिः ।

3. मा उत्पाद्य—ङा or खप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasas. See our

Swapnanataka V. p. 263. Thns मनुम् उत्पाय मा = मनुम् उत्पाय
अलम् (प्रयोजनं नास्ति) ।

4. विशेषतः—Prof. Paranjape rightly construes it with the
second half of the verse, thns—परिहासे स्वयं मनुमुत्पाय मा । यदा
(यतः) विजेतः शरीराद्धेन त्वया पूर्वमावडाः (वत्कलाः) ; otherwise it loses
force. We may also construe it as परिहासे विजेतः स्वयं (कृते),
मनुमुत्पाय मा & o ; or take यदा as यदि and construe—यदा (यदि) मे
शरीराद्धेन त्वया पूर्वमावडाः वत्कलाः, विजेतः स्वयं (कृते) परिहासे, (तदा)
मनुमुत्पाय मा (अलम्) । यदा may mean यदि, or यतः as in “यदा दुर्धः
सर्वगतस्तुभ्यसे”—Kumara. “यदा अभिषेककालः किमिति विद्वान्तचारणानि”—
nttara, “पक्षेपु र्मदनो यदा किमिति पक्षः शरः पातितः”—Swapna.

5. शरीराद्धेन—शरीरस्य अर्धम्, इतत् । तेन । In apposition with
त्वया । You are my half being my wife. Comp “प्रेक्षा शरीराद्ध-
हरं हरस्य”—Kalidasa. And as you have already worn it, so you
need not entertain evil if I wear it. See Tika also. Nenter अर्धं
meaning exact half enters into एकद्विगितम् and then it leads by
the rule “अर्धं नपुंसकम्” । Bnt here exact half is not intended.
So we get शरीराद्धं and not अर्धशरीर ।

(नेपथ्ये) हाहा महाराजः—

(In the dressing room) Alas, Alas, the great king.

सीता—अयाउत्तो किं एदं [आर्यपुत्र, किमेतत्] ।

Sita—My husband, what is this ?

रामः (आकर्ण्य)—

नारीणां पुरुषाणाञ्च निर्मयग्रादो यदा ध्वनिः ।

सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥ ११ ॥

तृष्णं ज्ञायतां शब्दः ।

Rama—(listening) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root (i.e. Dasaratha) here. Quickly ascertain about this sound or cry.

Beng.—(नेपथ्ये) हार हार, महाराज (मूर्च्छित) । सीता—आर्यपुत्र एटा कि हल ? राम (तुनिरा)—पुरुष ओ नारीदेव उछातीत ध्वनि हहेते मने करिछेहि दैव आनादेव मूले (मूलपुरुष दशरथे) आवात हानिग्राहे । मन्त्र बान ए कि शक ।

Tika.—हा हा महाराजः मूर्च्छित इति वाक्यश्रुतिः ॥ ततः सीता आह—आर्यपुत्र । अन्वयः—नारीणां पुरुषाणां च यदा ध्वनिः निमग्न्यादः (मर्यादां सीमासतिक्रान्तः जातः) तदा दैवेन मूले (मूलपुरुषे) ताडितम् इति सुवाक्यं (सुस्पष्टं) प्रभवानि (अनुमिनोनि) ।

वाग्व्या—सुगमा । दैवेन मूले ताडितं न तु शास्त्रायां क्लेशे वा । यतः प्रधाने व्याप्ते प्रकृते सति मूलिनः (वंशस्थ) प्रकाशः स्यात् । इति 'ग्रह' सुवाक्यं 'यथा तथा सुस्पष्टं' 'प्रभवानि' प्रबुलसहकारेण अनुमिनोनि । तथापि आह रामः—'तू' त्वरितं [त्वरितः क प्रत्ययः] यथा स्यात् तथा 'ग्रहः' किमात्मकः इति 'ज्ञायतां' युष्मभिः ॥

Notes

1. महाराजः—coustrue—महाराजः मूर्च्छितः ।
2. निमग्न्यादः—मर्यादा is limit. निष्क्रान्तः मर्यादायाः इति निमग्न्यादः प्रादितम् । or निरस्ता मर्यादा अस्य, इति प्रादिगमं बह । Qual. ध्वनिः । As the cry is limitlessly high and it is both of नारी and पुरुष, hence.
3. मूले—अधि' ३मी । मूलपुरुषे ।
4. प्रभवानि—I master over all i. e. My ego which causes my अहङ्कार leads me to this suprema and right discrimination. Then plainly it means—I having egoism infer this.

5. ज्ञायतान्—the order was evidently given to अवदातिका or to the Chetis that were present there. Jnst at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

(प्रविश्य) काञ्चुकीयः—परित्रायतां परित्रायतां कुमारः ।

(Entering) Chmberlain—Let the Prince save, save.

रामः—आर्यः, कः परित्रातव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः ।

Cham.—This King Dasaratha (is to be saved).

रामः—महाराज इति । आर्यं ननु वक्तव्यम् एकशरीर-
संक्षिप्ता पृथिवी रक्षितव्या इति । अयं कुत उत्पन्नोऽयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved. Bnt whence has this mishap befallen ?

काञ्चुकीयः—स्वजनात् ।

Cham—from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतीकारः ।

शरीरेऽरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an enemy strikes at our body, bnt a relative at our heart. To whom will this word "relative (स्वजन)" refer to and thus cause my shame ?

Beng.—(प्रवेश करिया) कङ्कूकी—कुमार परिज्जाण करुण, परि-
ज्जाण करुण । राम—आर्या, के रक्षणीय । कङ्कूकी—महाराज । राम—
महाराज ज्ञातव्य । आर्या, तबे वनून महाराजकूपे समाश्रित पृथिवीई
रक्षितवा बटे । आच्छा, कोथा हईते ए प्रवाद आसिन । कङ्कूकी—
बजन हईते । राम—बजन हईते । तबे हार, प्रतिकार नाई ।
शत्रु शरीरे आघात देय, किन्तु बजन अङ्गुदये आघात हाने । बजन-
शब्द कार मदके प्रयुक्त हईरा आमार लज्जार कारण हईबे ?

Tika.—महाराजः परिव्रातव्यः रक्षितव्यः इति ब्रूय चेत तर्हि च आर्या,
‘एकशरीरसंक्षिप्ता’ एकशरीरे दशरथद्वये एकस्मिन् शरीरे ‘संक्षिप्ता’ समाहृता
तदनुभूतत्वेन स्थिता ‘पृथिवी’ एव रक्षितव्या ‘इति वक्तव्यम्’ । यतः महाराजः
पृथिवीपालकः अत एव त्वया कथितव्यम् । तत्रापि विशेषं ज्ञातुमिच्छन् आह रामः—
‘अथ’ [प्रश्ने चक्ष्यम्] ‘कुतः’ कस्मात् ‘जनात्’ ‘उत्पन्नः’ अयं दीपः’ प्रमादः ;
रामः पुनराह—‘स्वजनात् उत्पन्नः’ इति चेत् तदा ‘प्रतीकारः नास्ति’ [“उपसर्गसा-
धजि अमनुष्ये बहुलम्” इति धञि दीर्घविकल्पः । ‘प्रतिकार’ इत्यपि साधु] ।

अन्वयः—अरिः शरीरे प्रहरति, स्वजनः तदा हृदये प्रहरति । स्वजनशब्दः कस्य
(सम्बन्धे) मे लज्जाम् उत्पादयिष्यति ।

वाक्या—‘अरिः’ शत्रुः ‘शरीरे’ प्रहरति किन्तु स्वजनः हृदये प्रहरति’ कार्येण
हृदयवेदनां जनयति । मम कतमः स्वजनः पितरं तदवस्थां प्रापितवान् इति
ज्ञातुमिच्छामि ॥

Notes

1. एकशरीर &c—qual. पृथिवी । एकं शरीरम्, कर्मधा । तत्र संक्षिप्ता
(समाहृता) । सुप्रसूपा । The whole earth whose maintenance
depends on Dasaratha the sovereign King of it, is concen-
trated and thus dependent on Dasaratha, so to say that
महाराजः परिव्रातव्यः is to say पृथिवी रक्षितव्या । The King being in
peril, the whole earth's existence is jeopardised.

2. स्रजनात्—अपादाने ५मी ।

3. नास्ति प्रतीकारः—Because स्रजन cannot be killed or char-
tised. Their कार्य stings one to the quick and not the body and
becomes unhearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविद्वद्या पद्यो । The word स्रजन as the creator of
this work makes Rama shameful. He does not want to have
such स्रजन । So to know who this स्रजन is, he asks स्रजनशब्दः
कस्य सम्बन्धे प्रयुक्तः मे लज्जाम् उत्पादयिष्यति । It is a pity that I (Rama)
have such a स्रजन । See Tika also.

काञ्चुकीयः—तत्रभवत्याः कैकेयाः ।

Chamberlain—From her ladyship Kaikeya (has arisen this
दोष) ।

रामः—किमम्बायाः ? तेन हि उदर्केण गुणेनात्र भवि-
तव्यम् ।

Rama—What from mother ? Then in this matter there
must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain (or Kanchukin) —How is this (possible) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।

फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

Rama—Let it be listened to—That (Kaikeyi) who has a
husband like Indra and who is provided with a son in me,
cannot have a liking for any possible matter so that she may
commit such an evil deed.

কাঞ্চুকীয়:—কুমার, অলমুপহতাসু স্ত্রীবুদ্ভিষু স্বমার্জবমুপ-
নিবেশ্ণম্ । তস্যা এব খলু বচনাৎ ভবদমিষেকৌ নিবৃত্ত: ।

Cham.—Ho Prince, you need not attribute your own
simplicity on the naturally defiled female tendencies or mo-
tives ; your coronation was indeed stopped at her words.

রাম:—আর্য্য, গুণা: স্বত্বত্ব ।

Rama—Noble one, there are merits in this

কাঞ্চুকীয়:—কথমিব ।

Cham.—How is that ?

রাম:—শ্রুয়তাম্ ।

বনগমননিবৃত্তি: পার্থিবস্যৈব তাব-

ক্ষম পিতৃপরবৃত্তা বাল্যভাব: স এব ।

নবনৃপতিবিমর্শে নাস্তি গৃহা প্রজানা—

মথ চ ন পরিভোগেব জ্বিতা ভ্রাতরৌ মে ॥ ১৪ ॥

Rama—Be it heard. In the first place there will be a
stoppage of going to the forest on the part of the king, se-
condly my dependence on father and position as a child remain
the same, thirdly the subjects will entertain no apprehension
with regard to the new King and lastly again my brothers
will not be deprived of any royal enjoyments (which they
now share equally with me as Princes).

Beng.—কাঞ্চুকীয়—মাননীয়া কৈকেয়ী ইহাতে (দোষ উৎপন্ন
হইয়াছে) । রাম—কি যাতা ইহাতে । তবে এতে নিশ্চয় কোন ভাবো
জন্ম আছে । কাঞ্চুকীয়—কখন কহিয়া । রাম—শোন—যার স্বামী

(দশরথ) ইজ্ঞতুল্য এবং যে কৈকেয়ী আশ্রয়ক পুত্রবতী, তার কোন সাধ্য বিষয়ে স্পৃহা থাকিতে পারে যে সে কুসাজ করিবে। কাঙ্ক্ষকীয়—কুমার আপনার সরলতা, স্বভাবদৃষ্ট দ্ব্যবুদ্ধিতে আরোপ করিবেন না। তাঁরই কথায় ত আপনার অভিষেক বন্ধ হইল। দান--আর্য্য, এতেও গুণ আছে। কঙ্ককী—কেমন করিয়া। রাম—শোন, প্রথমতঃ (আমি রাজা না হওয়ায়) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরাধীনতা ও বালস্বভাব পূর্ববৎ রহিল, প্রজাদের নবনৃপতিবিষয়ে শঙ্কার কারণ থাকিল না এবং ত্রাতৃগণও যে রাজভোগ আমার সহিত এখন সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—তত্রমবস্থা: কৈকীয়া: [অর্থাৎ পঞ্চমী] তত্পর এষ দীপ:। রাম শ্রুত—কিম্বাচা: তত্পর: দীপ:। 'নিন' ইতুনা 'অব' বিপদে 'উদকৌণ' তত্পর-ফলিন 'বুধে'ন' মথিতব্যম্। তত: কাঙ্ক্ষকীয়: কথয়তি—'কথমিব' তন্ বস্তু সম্বন্ধে, অম্বোত্পাদিতস্য দীপস্য কথমাশ্রয়ী গুণ: স্নাত ইত্যর্থ:। অব রাম: কারণং বিশেষয়তি।

অর্থ:—যস্যা: (কৈকীয়া:) ভগ্না (দশরথ:) ইন্দ্রমস: [ইন্দ্রিণ মস: ইতি তত্পরত্ব:], যা চ নয়া (ইতুনা) পুত্রবতী, তস্যা: কক্ষিন্ ফলি স্পৃহা (স্নাত) যেন (ইতুনা) সা অকার্য্য করিষ্যতি। ব্যাখ্যা সুগমা। যস্যা: কৈকীয়া যকপরাশ্রমী ভগ্না দশরথ:, অহম্ব চ পুত্র:, তস্যা সর্বমিব স্নাত্য বস্তু করায়তম্, অত: কক্ষির্নপি ফলে তস্যা: স্পৃহা ন স্নাত। ততথ সা অকার্য্য নীতপাদয়িষ্যতি। অত: মন্যেই কিমপি গুণফলং বিচিন্ত্য তথা ইদং ক্রমম্। নাম তস্যা: দীপ এব স্নাত ॥ গুণবান্ রাম: স' মাৎমবস্তু পশ্যতি কিন্তু জগত্ বস্তুতীন তথা ইতি দৃষ্টয়ন্ কঙ্ককী ব্রুতে—'কুমার' ই যুবরাজ রাম, 'উদকৌণ' স্বভাবদৃষ্টাসু 'লৌভুজিগ' বিপদে 'স্বমার্জবম্' সরলতা চ 'উদগীচীতম্' অলম্' মা তবস্তু আরোপয় [অলমিতি নিষেধাৎকরব্যয়ম্। তদযোগী জ্ঞা (জ্ঞাপ্) স্নাত ন তু তুস্তুনু প্রত্যয়:। তথা চ পা'অলিম্বম্' অল'স্বল্লী: প্রতিষেধয়ী: প্রাচী জ্ঞা'। তথা চ শাকুললম্ 'অনদ্যে অল' হৃদিতা'। অত: এতদযোগে 'তুস্তুন: প্রয়োগ: অপ্রাচীনমিহ: এ', কিন্তু ভাস্কর্য্য করিয়া 'ইলী]। বস্তুতস্য 'তস্যা এব বস্তুনা' নান্যথা এব 'মবদমিধিকী নিবৃত্ত:'

निवारितः इत्यर्थः ॥ रामः कथयति—अत्रापि विषये 'गुणः खलु' भवेयुः । गुणान् पुनश्च रामः स्वयं विवक्षोति—वनेति ।

अन्वयः । तावत् (आदौ) पार्श्वस्य वनगमननिवृत्तिः (स्यात्), मम पित्रपरवत्ता बालभावः च स एव (स्यात्), नवद्वपतिविमर्शे प्रज्ञानां शङ्का नास्ति । अथच मे भ्रातरः परिभोगैः न वञ्चिताः (सुतः) ।

व्याख्या । 'तावत्' आदौ [एतदर्थेऽव अव्ययमेतत्] 'पार्श्वस्य' पृथिवीपतेः महाराजस्य दशरथस्य 'वनगमननिवृत्तिः' वनगमनात् निवृत्तिः (सुप्-सुपा) स्यात्, मां राज्येभिविष्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राज्यधिकारी एव स्यात्, एवं पितुररण्यगमनक्राशपरिहारः स्यात् । मम अभीष्टा 'पितृपरवत्ता' पितृधीनत्वम् तथा 'बालभावः' मम युवराजभावः 'स एव' स्यात् । इति मे मम गुणोदयी भवितान् । 'नवद्वपतिविमर्शे' नवद्वपतिविचारि नवद्वपतिः किम्भूतः स्यात् इति विषये 'प्रज्ञानां शङ्का नास्ति' इति चतुर्थो गुणः स्यात् । 'मे भ्रातरः परिभोगैः' यान् भोगान् तेषुना भुञ्जते ते भोगैः 'वञ्चिताः न स्युः' समाभिप्रेक्यनिवृत्तौ एतत् सम्भवेत् । अतः अभिप्रेक-निवृत्तिः बह्वगुणाय कल्पते । ततश्च न मे भ्राता ककैवी केवलं दोषयस्ता एव ॥

Notes.

1. उदक्त्वं गुणेन—Here उदक् (which lit. means the future result) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. यत्कस्यः भर्ता, मया या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me, So she can have no सहा for any साध्य-वस्तु (or साध्यफल), for earth is वीरभोग्या । Thus it is unthinkable that she can commit a vilo

deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything is thus God's will. This also makes us prepared for राजाव्याग by Rama in favour of Bharata.

3. अलम् उपनिषेदम्—तुमुन् in connection with निषेधाद्यं अलम् is unpaninian ; क्ताप् (ल्यप्) is the usual affix in such cases. This is an आर्ष or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण । Thus one emphasises the other.

5. निवृत्तः—नि + वृत् + क्त कर्मणि । Is stopped (itself). Nom, त्वदभिषेकः । Or here निवृत्त is अन्तर्भावितव्यर्थः । Thus अभिषेकः निवृत्तः = अभिषेकः निवर्तितः (निवारितः) ।

6. तस्याः वचनात्—इती ५मी । Through her message or word sent to Dasaratha through Manthra (cf. मन्दरया च कर्णोभिहितं न चास्मि राजा) ।

7. Remark—Rama here enumerates गुण in अभिषेकनिवृत्ति by Kaikeyi—(i) First पार्श्वे Dasaratha is to be the king as before, so he wont go to forest by giving राजाभार on me. (ii) My पितृपरवत्ता and बालभाव remain as usual. पर + वतुप् = परवत् having master. i. e. dependant. तस्य भाव इति परवत्ता । पितरि परवत्ता, सुप्, सुपा । This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पितृवचनपालन । As already seen Rama does not want responsibility now. (iii)* The प्रजा will have no fear for me their new king. नवः नृपतिः, कर्मधा । तस्य विमर्शः (चिन्ता or राजाचिन्ता),

৬তম্ । তচ্চিন । Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers (মি ভ্রাতঃ) will not be deprived of পরিভোগ they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all royal pleasures.

কাম্বুকীয়ঃ—অথ চ তয়ানাঙ্কুতপমৃতযা ভরতৌমিবিচ্যতাং রাজ্যে ইতুপ্তম্ । অত্রাপ্যলোভঃ ।

Cham.—But she came (to the King) unsommoned and said "let Bharata be coronated in the kingdom". Is this want of temptation in the matter ?

রামঃ—আর্য্য, ভবান্ খল্বস্মত্পন্নপাতাদেব নার্য্যমবেচ্যতে ।

কুতঃ—

শুল্কে বিপণিতং রাজ্যং পুত্রার্থে যদি যাচ্যতে ।

তস্যা লোভোঽত্র নাম্মাকং-ভ্রাতৃরাজ্যাপহারিণাম্ ॥ ১৫ ॥

Rama—Ho noble one, you indeed do not notice or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then it is greed on her part, and not on our part who take away brother's legitimate kingdom.

Beng.—কাম্বুকীয়—কিন্তু তারপর কৈকেয়ী অনাহুতভাবে রাজার নিকটে যাইয়া "ভরত রাজ্যে অতিষিক্ত হোক" এই কথা বলিল । এটা কি এবিষয়ে অলোভ ? রাম—আর্য্য, আপনি আমাদের প্রতি পরূপাত হেতু বস্ততঃ বিচার করিতেছেন না । কি কারণ তুনিবেন !—যদি বিবাহকালে রাজ্য কস্তাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

प्रार्थना करा हय, गेटा यदि जोड हय, तबे आता डरतेवर
राज्यापहारक आमानेवर वेनार अजोड वजा हय केन ?

Tika.—न सा कैकेयी भवदभिवेकमेव केवलं निवर्तयामास, किन्तु अन्यदपि
स्त्रीभात् यथाचि—‘अनाहता च सा उपमृता च’ तादृश्या तथा कैकेया “भरतः
राज्यभिविच्छताम्” इति उक्तम्, दशरथाय कथितम् । ‘अत्र’ विषये ‘अपि अलीभः’
कथं स्यात् । ततः रामः कथयति—‘भवान् खलु’ तावत् ‘अस्मत्पक्षपातात्’ हेतोः
‘अर्थ’ वस्तुतत्त्वं प्रकृतार्थमित्यर्थः ‘नाविच्छते’ न त्वं सुष्ठु विचारयसि । किन्तु, अयथा
तस्याः दीपमेव पश्यसि । ‘कुतः’ हेतोः एवं ब्रवीमि इति चेत्, यत्—‘गुल्फे’ इति ।

अन्वयः—‘गुल्फे’ विषयितं राज्यं यदि पुनार्थं ग्राह्यते, (तदा) तस्याः स्त्रीभः
(स्यात्) । किन्तु, भातृराज्यापहारिणाम् अस्माकम् न (स्त्रीभः स्यात्) ।

व्याख्या—‘गुल्फे’ विवाहकाले कन्यायै देयविषये ‘विपणित’ विशेषेण प्रतिश्रुतं
राज्यं ‘यदि पुनार्थे’, कन्यायां जनियमानपुत्रनिमित्ते ‘ग्राह्यते’ प्राप्यते तदा ‘तस्याः’
कैकेयाः ‘स्त्रीभः’ स्यात्, किन्तु, ‘भातृराज्यापहारिणाम्’ भातृभगतश्च प्राप्तराज्या-
पहारिणाम् ‘अस्माकम्’ अत्र न स्त्रीभः, स कथं न स्यात् । अपि तु स्वादेव । अतीव
भातृः कैकेयाः कोपि दीपो नास्ति, किन्तु, ‘गुणाः खल्वववर्तन्ते’ ।

Notes

1. अनाहतीप &c.—आ + ह + क्त स्त्रियाम् कर्मणि = आहता called.
न आहता अनाहता, नञ्त् । उप + मृ + क्त कर्मणि स्त्रियाम् = उपमृता । ततः
विशेषणद्वयस्य कर्मधा । तथा । Qual. तथा (which is अनुक्तकर्ता of उक्तम्) ।

2. अर्थम्—It means प्रकृतार्थम् । You will not consider the
real fact here, and for nothing accuse Kaikeyi.

3. गुल्फे—गुल्फ is the पक्ष that was given to a bride by a
bride-groom. This was the custom in ancient times. But
the present-day पक्षप्रदा is the reverse of this. अर्थि ३मी ।
Dasaratha promised kingdom to Kaikeyi during marrying her,
he also promised her two boons for Kaikeyi's service to him

when he was wounded in the fight against सम्बरासुर। That the राजा was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—“पुरा भ्रातः पिता नः स मातरं ते समुदहन् । मातामहे समाश्रीषीद्राजा-
युत्कमनुत्तमम् । देवासुरे च संयामे जनन्यै तव पार्थिवः संप्रहृष्टो ददौ राजा
वरमाराधितः प्रभुः”—said by Rama to his brother Bharata.

3. विपश्चितम्—वि + पश् (व्यवहारे) + क्त कर्मणि = विपश्चितम् promised as stake. Qnal. राजाम् ॥ राज्ञः भावः कर्मणा इति राजन् + यक् = राजाम् kingdom. उक्तकर्म्यं of याचते ।

4. पुत्रार्थं—पुत्रस्य अर्थः (प्रयोजनम्), इतत् । तस्मिन् । विषयाधिकरणे ङमी । Or—अर्थः is an अव्यय meaning निमित्तः । पुत्रस्य अर्थं—पुत्रार्थं i. e., पुत्रनिमित्तम् for the sake of son.

5. भ्रातृराजा &c.—भ्रातृराजाम्, इतत् । तत् अपहरन्ति इति भ्रातृराजा + अप + ह + णि कर्त्तरि साधुकारिणि । तेषाम् । Qnal. चक्राकम् । By father's promise राजा is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. “न” by काकु (intonation or वचनभङ्गि) gives this meaning here. राजा is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काञ्चुकीयः—अथ—

Cham.—But then—

रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि ।
महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

Rama—I don't want to listen to mother's faults anymore.
Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानोम्—

शोकादवचनोदाज्ञा हस्तेनैव विसर्जितः ।

किमप्यभिमतं मन्ये मोहस्य नृपतिर्गतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतं ।

Rama—What, he fainted down ?

(नेपथ्ये) कथं 'कथं मोहमुपगतं' इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

(In the dressing room) What ! (you say) "What, he fainted down" ?

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown (at all)

रामः—(आकर्ण्य पुरतो विलोक्य)—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन कृष्टेण पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—काञ्चुकीय—तादृश... । राम—एतदत्र यात्र मातृनिम्न

ভূনিতে চাহি না। মহারাজের বার্তা বল। কাঞ্চকীর—তারপর তখন রাজা শোকে বাধ্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞাবারা (আপনার নিকট) বিস্থষ্ট বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অভীষ্ট (বাঞ্ছিত) মোহে নগ্ন হইলেন। রান—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন?—“কি তিনি মোহপ্রাপ্ত হইলেন”। যদি রাজার মোহ গৃহ না হয়, তবে (দোষীর প্রতি) ধন্য ধারণ করুন, দয়া দেখাইবেন না। রান (ভূনিয়া ও গম্মুখে অবলোকন করিয়া)—অক্ষোভ্য ও ধৈর্য্য-সাগর লক্ষণকে কে কোভবুদ্ধ করিল। যে লক্ষণ রুষ্ট হইলে আমি অগ্রদেশ জনশতাব্দী আকীর্ণ দেখি।

Tibb.—‘অথ’ অনন্তরম্—ইতি ক্রমিণ কাঞ্চকৌষি কৈকীযীদীধান্তরমপি কথিতু’ প্রবর্তি সতি রান: ‘অহ’—‘অত:পর’ মাতু: পরিবাদ’ বিদ্যমানদীঘমপি ‘শ্রীত’ ন ইচ্ছামি’। ‘মহারাজস্য তু ইতান্ন:’ বাচ্য’ অভিধীয়তাম্ তাবত্ ‘কথ্যতাম্ এব’ [‘তাবত্’ ইত্যব অবধারণেব্যয়ম্]। তত: কঞ্চকৌ কথয়তি—শ্লোকাহিতি।

অন্বয়:—শ্লোকাৎ অবচনাৎ (ইতি:) রাজা (‘অহ’) হস্তেনৈব বিসর্জিত:। ‘অ’ নৃপতি: কিমপি अभिमतम् (‘इष्ट’) ‘মীহ’ গত: (‘ইতি’) মন্যে। [যদা—নৃপতি: ‘মীহ’ গত:। এতদ্ব কিমপি अभिमत’ মন্যে]।

ব্যাখ্যা—‘শ্লোকাৎ’ কৈকীযীবাঙ্কজন্মাত্ দু:খাত্ ইতি:। ততয শ্লোকাবগাত্ ‘অবচ-
নাৎ’ বাঙ্করোধাত্ ‘অ’ ইতি: বাঙ্ক’ বিন্দৈব ‘অহ’ ‘রাজা’ দশরথেন ‘হস্তেনৈব হস্তসংজ্ঞা’
‘বিসর্জিত:’ তত্ সসমীপে প্রেপিত:। তত: ‘নৃপতি:’ দশরথয দু:খভারনসঙ্কমাণ: ‘কিমপি’
‘অবর্জনীয়ম্’ ‘অথ’ ‘অভিমতম্’ ‘इष्ट’, দু:খসঙ্কনাৎ সৌচী বরমিতি ইতি: ‘অভিমত’
‘মীহ’ গত:। প্রান্ত: ইতি ‘মন্যে’ জানামি। যদা—‘নৃপতি: ‘মীহ’ গত:’। এতৎ বস্তু
‘কিমপি’ ‘অনির্বচনীয়মপি’ ‘অভিমত’ নৃপতি: ‘इष्ट’ ‘মন্যে’ তর্কয়ামি। মীহাবস্থায়া
শ্লোকদু:খবেদনাবাধাত্। তত: রামোবদত্—‘কথ’ [‘অথ’ ‘আবধৌ’ প্রদ্রৌ বা ‘অন্যথ-
মেতৎ’] কিম্। নৃপতি: ‘মীহসুপগত:’ প্রান্ত:। ‘রাজা ‘মীহ’ গত: ? ইতি ‘আবধ্য’-
মত: ‘অসম্ভব’ এতৎ। ‘নেপথ্যে’ বৈধরচনাস্থানে লক্ষণয তত: রানবাঙ্কসুভাষ্য

कथयति—कथं “कथं मोहमुपगतः” इति त्रयोपिचेत्, तथा एतत् असह्यं मन्यसे चेत्, मोहम् असह्यं सम्यग्धार्थं आह—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसे’ ततः अस्य प्रतीकारश्च इच्छसि दोषिनं दृश्य, ततः ‘धनुः स्पृश’ चारय । ‘दद्या मा कार्या’ दोषयुक्ते स्वजनेपि दद्या न कर्तव्या । अनन्तरं रामः एतत् वचनम् ‘आकण्ठं’ श्रुत्वा ‘पुरतः’ अश्रुभागे [‘पुरतः’ इति अव्युत्पन्नव्यावर्तितम् । न तु पूर्वशब्दात् अतमुच् प्रत्ययेन निष्पन्नम्—इति दीर्घतत्कतायां मनीरमायां स्पष्टमेतत्] ‘विलोक्य’ दृष्ट्वा आह—अक्षोभ्य इति ।

अन्वयः—केन अक्षोभ्यः (क्षोभयितुमसाध्यः) धैर्यसागरः लज्जणः क्षोभितः (क्षोभं प्रापितः) । दृष्टेन (कुपितेन) येन (हेतुना) अगतः (अग्रदेशं) शताकीर्णमिव (जनशतपरिवारमिव) पश्यामि । एकोपि महावीर्यासी रीपणतया आन्दोलनात् अग्रस्थानं जनशताकीर्णमिति मतिं जनयतीति भावः । अन्वयः स्पष्टम् । सर्ववानुष्टुप् इन्द्रः ॥

Notes

1. अग्र—An अव्यय meaning अनन्तरम् । Kauchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stops him saying—अतःपरं मातुः परिवादं श्रोतुं न इच्छामि । Here mark Rama's high nobility of mind. परिवाद and परीवाद (परि + वद + घञ्) are correct by the rule “उपसर्गस्य घञि अमनुष्ये बहुलम्” । The word परिवाद is significant. It includes विदमानदोष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महा-राज then.

2. शोकात्, अवचनात्—हेती ५मी । Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तसंज्ञा ॥ इत्येनं has thus करणे ३या ।

3. विसर्जितः—वि + सज्ज + विच् + क्त कर्मणि । विसृष्टः also means the same, comp “विसृष्टपादाङ्गानुसरस्य तस्य” । उक्तकर्म here is “कदम्” understood.

4. किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp “काव्यभिख्या तयोरासीत्” and “किमपि किमपि मन्दमासत्तियोगात्”, “किमपि किमपि बहु प्रलपितवान्” । See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean “केन प्रकारेण” i. e. how. This is wrong here. For Kanchankin says that due to शोक he fell down unconscious [शोकात् नृपतिः मोहं गतः] । Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अवयव to mean अथवा i. e. what (1). Comp “कथमुपरतः” and “कथमुज्जयिनीनाम”—in Swapnanataka V. King's मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or —it is an अवयव denoting प्रश्न i. e. in the sense of किम् (with surprise behind it), comp “कथं न करोयमानुक्तविवाह-कौतुकः”—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startlingly “कदम् ! (त्वं) कथं (राजा) मोहमुपगतः इति त्रयोवि” i. e. what ! “you say he is fainted down” ; first कदम् is an अवयव meaning what, and the rest is repetition of Rama's word “कथं मोहमुपगतः” । If this is intolerable to you then take up arm to punish the guilty one in this matter (cp “यदि न सहसे राज्ञी मोहं धनुः स्पृश”) । Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.

6. चक्षोभ्यः—क्षोभदितुमयोग्य इति क्षभ+णिच्+यत्=चोभ्यः to be agitated. न तथा, नञतत्। qual. लक्षयः। He is not only चक्षोभ्य like a sea, but himself धैर्यसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. रुट् न—This is equivalent to चुञ्चेन। qual. येन। See Tika.

8. अयतः—अय+श् (२या) +तसि=अयतः i. o, अयस्यानम्। Here तसि comes in place of द्वितीया, compare the varttika “आद्यादिभ्य उपसंख्यानम्” and it is an आकृतिनञ्। अथाव—but obj. of पश्यामि ॥ शताक्षौर्णम्—आ+क्+क्त=आक्षौर्ण scattered, crowded. यतेन (जनेन) आक्षौर्णम्। Pred to अयतः। Construe—अयतः (अयस्यानं) शताक्षौर्णमिव पश्यामि। Or construe—येन रुट् न अयतः (अयभागे) [वर्तमानः स्थानं] शताक्षौर्णमिव मन्ये। This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योडा appears as many at a time due to his quick movements and change of places. Compare “एकोदाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाजौ तांशय ददृशे स तैः”-Raghu, and also Kirata XIV sl. 58, where गणस्य see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight ont hundreds of fighters.

(ततः प्रविशति धनुर्वीर्यपाणिलक्ष्मणः)

लक्ष्मणः (सक्त्रोधम्)—कथं 'कथं' मोहमुपगत इति।

यदि न सहसे राज्ञो मोहं धनुः स्वः श मा दया
स्वजननिभृतः सर्वोऽपेयव' मृदुः परिभूयते।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो

युवतिरहितं लोकं कर्त्तुं यतश्छलिता वयम् ॥ १८ ॥

(Then enter Lakshmana with bow and arrow in hand)

Lakshmana (with wrath)— what, (you say) “what he has fainted down” ! If you cant tolerate King Dasaratha's swoon, then have recourse to bow (for remedy) and don't stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng.—(তারপর ধনু ও বাণ হস্তে লক্ষ্মণের প্রবেশ) লক্ষ্মণ (সংক্রোধে)—কি “কি রাজা মোহগ্রস্ত হইয়াছেন” এই কথা বলিতেছেন ? যদি রাজার মোহ অসহ্য হইয়া থাকে, তবে প্রতীকারের জন্ত ধনু ধারণ করণ, দয়াপ্রকাশ করিবেন না। নিম্নজনে ক্রমাবৃত্ত সকললোকই এই ভাবে পরাভূত হইয়া থাকে। যদি এটা আপনার রুচিকর না হয় তবে আনাকেই ছাড়িয়া দিন, আমি জগৎকে যুবতিরহিত করিতে সক্ষম করিয়াছি, কারণ আমরা যুবতি কর্তৃক ছলিত হইয়াছি।

Tika.—‘লক্ষ্মণঃ সক্রোধম্’ ক্রোধেন সহ বচমান’ তৎ যথা তথা বাহ—‘কথম্, “কথং ভীষ্মমুপগতঃ রাজা” ইতি ত্বং বদসি। যদি एवं বদসি চেৎ তদা —

অন্যঃ—যদি রাজাঃ মোহং ন সহসে (তদা) ধনুঃ স্পৃশ, দয়া মা কার্যা। স্বজননিমিত্তঃ স্তুঃ সর্বোপি এবং পরিমুখ্যতে। অথ (এতৎ) ন (তে) রুচিতং, (তদা) ত্বং মাং মুञ्চ। অহং লোকং যুবতিরহিতং কৰ্ত্তুং কৃতনিশ্চয়ঃ (ভবামি), যতঃ বয়ং (যুবত্যা কৈকেয়া) ছলিতাঃ।

বাখ্যা—‘যদি রাজাঃ’ দশরথস্য ‘মোহং’ ন সহসে’ স অসহ্যচেৎ, তদা তৎ-

पतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनमत्र दण्डय । 'दया च माकायां' न विधातव्या । दयाप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, समी इत्यर्थः, स्वजने दयापरवशः तथा 'मृदुः' अतीव्हाः 'सर्वः अपि' जनः 'एवम्' अनेन प्रकारेण राज्य-भाशादिकमेव 'परिभुयते' प्रपीडयते अन्यैः लोकैः इति शेषः । 'अथ' पक्षान्तरे 'एतत् वस्तु' तुभ्यं 'न रुचितम्' न अभिलषितं चेत् तदा 'त्वं मां मुञ्च' यद्येच्छं कर्तुं अनुधारयितुञ्च अनुजानीहि । अनुशतिं किं करिष्यामि इति पृच्छसि चेत् तदा शृणु—'अहं लोकं युवतिरहितं कर्तुं कृतनिश्चयः भवामि । कुत एतावान् तव सङ्ख्यः इत्यत्राह—'यतः' यस्मात् हेतोः वयं युवत्या कैकेया एव 'हसिताः' स्वाधिकागात् वञ्चिताः । ततः अपराधिनीं युवतिजातिं निर्मूलयामि इति भावः । [हरिणीहस्तम् । लक्षणं यथा— "न समस्तला गः षड्वेदेह्यैर्हरिणीमता"] ॥

Notes

1. धनुर्वाणपाणिः—qual. लक्षणः । धनुय वाणय, धनुर्वाणम्, or धनुर्वाणे (with द्रवाविबद्धा) ; समाहार comes by "जातिरप्राणिनाम्", or इतरेतरहन् । तत् पाणौ यस्य, बहु । By the rule "सङ्गमीविशेषणे बहुव्रीहौ" such वाधिकरणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त word in a बहुव्रीहि is to be placed first. But here the सप्तम्यन्त word पाणि does not lead. This is due to the varttika. "प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ" ।

2. कथम् &c—See ante.

3. मा दया—मा is a negative particle. Construe—दया मा कार्या । For uniformity of प्रक्रम, मा दयाम् would have been better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. punish the guilty in the matter.

5. स्वजननिभृतः—lit निभृत means 'concealed' "let at ease"

etc ; thence here it means silent or forgiving ; स्वजने निमृतः (निस्तब्धः or क्षमी) सुपसुपा । Not only such, but सटुः (lenient person) too. qual सर्वः । Such lenient and स्वजनक्षमी person is overpowered by others ; परि + भू + लट्ते कर्मणि = परिभूयते is defeated. An over-lenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुर्हि राजा सततं लङ्घ्यो भवति सर्वथः" "Mahabharata "मृदुर्हि परिभूयते"—Ramayana. "तेजः क्षमा च नैकालं कालत्रय महीपतेः"—Magha etc.

6. रुचितं—रुच + क्त कर्मणि । Is agreeable. Construe—एतत् ते न रुचितं यदि &c.

7. मां मुञ्च—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निश् + चि + ञप् भावे = निश्चयः 'determination' कृतः निश्चयः येन, बहु । Comp. "तस्मादुत्तिष्ठ युद्धाय कृतनिश्चयः"—Gita. I am determined to make the लोक as युवतिरहितम् ।

9. युवतिरहितम्—युवति is fem. of the base युवन् by the Panini rule "युनक्तिः" । And युवती ending in दीर्घ is from यु + श्वत् + डोप् स्त्रियाम् । युवत्या रहितम् । इतत् । Pred to लोकम् । As this calamity is due to the young lady Kaikeyi so Lakshmana furiously determines to make the world free of युवति ।

10. Remark.—लक्ष्मण is intolerant of चण्पाय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful undesirable incident ; comp "चार्यपुत्र, रोदितव्यो काली सोमिनिषा धनुः गृहीतम्" ।

सोता—अय्यउत्त, रोदिदव्वे काले सोमिस्सिणा धणू गहीदं ।
अपुब्बो खु से आआसो [आयापुत्त, रोदितव्वे काले सोमिस्सिणा
धनुर्गृहीतम् । अपूर्वः खलु अस्यायासः] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ये भुवं शोच्यासने नृपे ।

इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, “what is this” ? When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy) : is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्राजाभ्रंशो भवत उदयोंगं जनयति । आः अपण्डितः खलु भवान्—

भरती वा भवेद्राजा वयं वा ननु तत् समम् ।

यदितेऽस्ति धनुःश्लाघा सा राजा परिपात्यताम् ॥ २० ॥

Rama—Ho Sumitra's son, our loss of kingdom urges you to action. Ha! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate of your

skill in archery then let that King (Bharata) be protected (or-safeguarded).

লক্ষ্মণঃ—ন শক্যোমি রোষং ধারয়িতুং । ভবতু ভবতু ।
গচ্ছামস্তাবত্ । (প্রস্থিতঃ) ।

Lak.—I cant check my anger. However I will go away.
(He jnst begins to go out)

রামঃ—(আত্মগতম্ ?)

ত্বে লোক্যং দুগ্ধকামেব ললাটপুটসংস্থিতা ।

ভ্রুকুটিলক্ষণস্যেবা নিয়তীব ব্যবস্থিতা ॥ ২১ ॥

(প্রকাশম্) সুমিত্রামাতঃ, ইতস্তাবত্ ।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the there worlds. Ho Sumitra's son, do come here.

লক্ষণঃ (প্রত্যাহৃত্য)—আর্য্য অয়মস্মি ।

Lak.—(turning back) Noble one, here am I (come).

Beng.—শীতা—আর্য্যপুত্র, রোদনযোগ্যকালে সুমিত্রাপুত্র লক্ষণ
বহুদারণ করিয়াছে । এর উজ্জোগ অপূর্ব বটে । রাম—সুমিত্রাপুত্র,
একি । লক্ষণ—কি কি “একি” বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত
হইলে এবং রাজা দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও
প্রতিকারের প্রতি উজ্জোগাভাব, এটা কি কহা অথবা মনুষ্যস্বহীনতা ।
রাম—সুমিত্রাপুত্র, আমাদের রাজ্যনাশ তোমার উজ্জোগ উৎপাদন
করিতেছে । আঃ, তুমি বিবেকহীন—ভরত বা আমি যেই রাজা হই—
হই সমান, যদি তোমার বহুদরকার হইয়া থাকে তবে নূতনরাজ্য ভরত

রক্ষিত হোক। লক্ষণ—রাগ সামলাইতে পারি না। আচ্ছা বেশ, আমি তবে যাই (সবেমাত্র প্রস্থান)। রান—নিয়তিতুল্য অব্যর্থ লক্ষণের এই ক্রকুটি তার লজাটে আবির্ভূত হইয়া পৃথিবী দগ্ধ করিতে চাহিতেছে। সুমিত্রাপুত্র, এখানে আইগ। লক্ষণ—আর্য্য, এই আমি আনিরাছি।

Tika.—মহারাজস্য নীচপ্রাপ্তৌ, আৰ্য্যপুত্ৰস্য রাজ্যনাশাৎ 'রোদিতবী কালী' রোদনদ্বয়্যে মুহূর্ত্তে 'সৌমিত্রিণা' সুমিত্রাপুত্ৰেণ লক্ষণেণ [বাহাদুরিত্বাৎ সুমিত্রাশব্দাৎ ইঙ্গ] প্রতিকারায় 'ধনুর্গ'ীতম্'। 'অস্য আয়াসঃ' উদ্যোগঃ 'অপূর্ব' এব 'অদৃষ্টপূর্ব'ঃ। কথং কথম্ [আবেগে সম্মুখি বা হিরুতিঃ] বদসি "কিমিদং" নাম" ইতি। তব এব'বিশং' ভাষণমযুক্তম্ তত্কারণং শ্রুতম্ ॥

অন্বয়ঃ—ক্রমপ্রাপ্তৌ রাজ্যী হতে (সতি) ভুবি নৃপে শোচ্যাসনে (সতি) ইদানীমপি (প্রতীকারে) সন্দেহঃ (অনধ্যবসায়ঃ দীলাষমাগচ্ছিতত্বম্)। কিম্ এষা অমা (উত) নিম'নস্তিতা (ভবতি)।

ব্যাখ্যা—'ক্রমপ্রাপ্তৌ' পিতৃপিতামহকর্মেণ 'প্রাপ্তৌ' ন্যাযতঃ লভ্যে রাজ্যী' তব স্বভাগ-ভূতে রাজ্যী ইত্যর্থঃ 'হতে সতি' বলাৎ অন্যাযতঃ আদৃতে সতি, এব' করণে 'নৃপে' দশরথে মোহয়ন্তী' চ সতি ইত্যর্থঃ 'ইদানীমপি' এতদবস্থায়ামপি তে 'সন্দেহঃ' প্রতীকারে অনধ্য-বসায়ঃ স চ অনধ্যবসায়ঃ, তব "সুমিত্রামাতঃ কিমিদম্" ইতি বচনেণ সূচিতঃ। এধৌঃনধ্যবসায়ঃ কিং 'অমা' দয়া স্যাৎ উত 'নিম'নস্তিতা' মনুষ্যত্বহীনতা বা স্যাৎ ইতি ন সম্যগ্জানামি। ততঃ রান আহ—ই 'সুমিত্রামাতঃ অক্ষরাজ্যশঃ' মদ্রাজ্য-নাশঃ ভবতঃ 'উদ্যোগ' সমুদ্যোগ' 'জনয়তি' উত্পাদয়তি। কিন্তু 'ভবান্' অপস্থিত এব' বিচারমূঢ়ঃ প্রতিভাসি ['আঃ' ইতি ক্রোধে অবাধ্যম্]।

অন্বয়ঃ—ভরতঃ বা ভবেত্ রাজা বয়ং (অহম্) বা রাজা (ভবেয়ম্)—ননু তৎ সমম্ (স্যাৎ)। (কিন্তু) যদি তে ধনুঃশাঘা অসি (ধনুর্বি'বধে অঙ্কুরো বিদ্যতে) (তদা) স রাজা (নবীনৌ রাজা ভরতঃ) পরিপাল্যিতাম্ (তদা রক্ষ্যতাম্)।

ততৌ লঙ্কণঃ কথয়তি—'অহং' বোধ' ক্রোধ' 'ধারয়িতু' নিয়ন্তুম্ 'ন শক্যোমি'। অতঃ

‘गच्छामः तावत्’ गमिष्याम्येव [“अस्मदीहवीय” इति सूत्रेण एकार्थे बहुवचनम्] ।
[“भवतु” इति अवययमितदव । आवर्गे हितम्] ॥

ततो रामो ब्रूते—अन्वयः । ललाटपुटसंस्थिता एषा लक्षणस्य भुक्तुः, वावस्थिता
नियती इव, त्रैलोक्यं दग्धुकामा इव (भाति) ।

वाङ्मना—‘ललाटपुटसंस्थिता’ ललाटप्रदेशोदिता ‘एषा’ पुरो दृश्यमाना [“समीप-
तरधर्ति चैतदीहपम्” इति वचनात्] ‘लक्षणस्य भुक्तुः’ एतत् भुक्तुधारणम्
‘वावस्थिता’ नियता अवश्यभावी इत्यर्थः (नियती इव) नियतिरिव विधिरिव ‘त्रैलोक्यं
दग्धुकामा इव’ दहनोद्यता एव । यथा विधिः उद्देश्यं प्रति अवश्यमेव गच्छति तथा
अस्य एष भूवन्सीपि दहने अवश्यं प्रवृत्तः इति भावः । ‘अन्तरं लक्षणं’ क्रोधात्
वारयितुमाह—‘सुनिवासातः, इतः तावत्’ आगम्यताम् त्वया ।

लक्षणमाह—‘कार्थं अयमस्मि’ आगतो भवानि ।

Notes

1. रोदितव्ये—रुद + तव्य कर्त्तृणि = रोदितव्य fit to be lamented on.
Prof. Shastri makes तव्य here as अधिकरणे बाहुलकात् । But this is
unnecessary here. तस्मिन् । Qual. काले । Now Dasaratha fainted
down and yourself (Rama) has lost his legitimate राज्य । So the
time was fit for lamentation and it was a sorrowful incident
that even now Lak. takes up how for remedy. This is unpara-
lleded nodoubt.

2. सुनिवासातः—सुनिवासाता यस्य, बहु । तत् समुद्भूतो । Here want
of कप् (समासान्त in बहुव्रीहि) is rather unusual ; acc. to paṇini कप्
here is to come by the rule “नद्वातय”—and मातृ ends in च् । But
some scholars including Mm. Shastri think this कप् optional
after the base मातृ । They argue thus—‘मातृञ् मातृकमातृषु वा’ इति
‘वार्तिके बहुव्रीहौ प्यङ्गुः सम्प्रसारणविकल्पविधायकं मातृकमातृष्वदीर्घनिर्देशात् कपो-
र्वैकल्पिकत्वं बोधयम्’ । Acc. to commentators of सुगंधबोधव्याकरण when

सुति is implied मादृ should not become मादृक in बहुव्रीहि (see Act II. infra) and such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्' in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा । So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit ; away with it.

3. कथं कथम् &c—see Tika and ante, under "कथं मोहसूय-गतः" &c.

4. क्रमप्राप्ते—“क्रमेण प्राप्तम्, शतम् । तस्मिन् । qual. राज्ञः । The राजा was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstanding Dasaratha's प्रतियुक्ति for it to कैकेयी । This is Lak's view ; not only is this snatched (हृत), but नृप is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामातः किमिदम्" ? This चमत् will show want of manliness on ns. Comp "भवादृशाद्येदधिकवर्तते रतिं हन्तुं न मनस्विता" —Bharavi.

5. शोचासने—शुच + शतृ आवशके = शोचम् pitiable. Here कुल in शोच when शतृ follows, is barred by the rule "शुच आवशके" । शोचम् आसनम् (अवस्थानं) यस्य, बहु । Pred to नृपे (which has भावे श्मौ) ।

6. संदेहः—सम् + दिह + घञ् । Here it means indecision as to action i. e. अनधावसायः । This अनधावसायः proves either चमत् or निमनस्विता here. प्रशस्तं मनः यस्य इति मनुस + विनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वी, प्रादितत् । तस्य भाव इति निर्मनस्विन् + तल् - निर्मनस्विता want of manliness. See Tika.

7. अस्मद्राजाम्यः—अस्माकं राजाम् । तस्य भ्यः (नायः) । इतत् । Nom to जनयति । Rama sees that Lak. feels his राजानाय as his own ; so for singular as मद्राज्य he says अस्मद्राज्य here. Comp 'वयं वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मदो द्वयोश्च" । When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितित्वा or चमः is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपण्डितः खलु ।" His अपण्डित्य lies in not taking this as equally.

8. धनुःश्लाघा - धनुषि or धनुषः श्लाघा । Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेने हित्वम् । I- can't control myself hence I will retire hence, and thus no unpleasantness will arise here.

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "समिवामातः इतः तावत् (आगम्यताम् त्वया)" । That is - the कृ here is in आदिकर्मणि । Also compare "चञ्चल बाला स्तनभिद्रवस्कुला तदा हयराजकेतनसमाललम्बे"—Kalidasa.

11. विलोक्यम्—वयाणां लोकानां समाहारः विलोकी समाहारद्विगुः । ततः चातुर्वर्णादित्वात् स्याद्येवञ् । Obj of दग्धुम् in दग्धुकामा ॥ दग्धुम् कामी यस्याः, बहु with मलोप by the maxim "तुडाहमनसोरपि" । See also under वक्तुकामा in sak and ante. qual. भुङ्कतिः ॥ ललाटस्य पुटम् (पावम् or

स्थानम्); or प्रशस्तः ललाटः इति ललाटपुटः नित्यतत् । तत्र संस्थिता, सृष्ट्या ।
qual. भुङ्कति ।

12. नियतीव—नियतो + इव । Like fate. As fate is वास्तविकता i. e. fixed and predestined in her course as Bhasa and others say (cp “उद्दामेवकियोरो नियतिः खलु प्रतीहं गच्छति” and “सर्वं दुष्टा भगवती भवितव्यतेव” &c.), so Lak’s भुङ्कति seems to be preordained to consume विलोकी । The base नियति is like मति, so the proper form here should be नियतिरिव । Bnt नियतीव instead is a शिष्टप्रयोग or आर्यप्रयोग; or take नियति as क्लृप्त and then add लीव (वत्ता-दित्वात्) by the गणम् “हृदिकारादक्लिप्तः” । Bnt this is a far-fetched defence. The reading नियतीव here does not give good sense.

13. Remark—Here also in “लक्ष्मणः—आर्यः अयमस्मि” The stage—direction is faulty; after the stage-direction “प्रस्थितः” before, here there should be some such word as प्रत्यागत्य in Lak’s speech. So we suggest this emendation here.

N. 3.—We also suggest “आत्मगतम्” in Rama’s speech before “वैलोक्षं दग्धकामेव” (sl. 21) and “प्रकाशम्” before “सुनिवामातः इत-सावत्” there.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्य
तामिदानीम्—

ताते धनुर्नमयि सत्यमवेक्षमाण

सुञ्चानि मातरि शरं स्वधनं हरन्तागाम् ।

दोषेषु बाह्यमनुजं भरतं हनानि

किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this (or thus) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth (of kingdom), or should I kill my younger brother Bharata who is quite free of any guilt; and among these three sins which is agreeable to you, the enraged one.

Beng.—রাম—তোমার চিন্তাহীনতা সম্পাদনের জন্য আমি একথা বলিয়াছি। এখন তুমিই বল দেখি—সত্যপালনে রত পিতার প্রতি কি করিয়া ধন্যার্থকরণ করি, নিজধন গ্রহণরতা মাতার প্রতিই বা কি করিয়া শরত্যাগ করি, অথবা দোষের বহির্ভূত অর্থাৎ নির্দোষ কনিষ্ঠ ভ্রাতা ভরতকে কি করিয়া হত্যা করি; এই তিন পাপকার্যের মধ্যে, তুমি তোমার নিকটই বা কোন্টা কঠিন বল?

Tika.—‘মবত: স্বর্গীয়াম্’ বিতস্তিরতাং রোষাভাবম্ ইত্যর্থঃ ‘উদ্যাদয়তা’ জনয়তা ‘ময়া এবম্’ “অপাচিত: স্বল্প ভবান্” ইত্যাদিরূপং বা ইত্যাদিপ্রকারেণ ‘অভিহিতম্’ কথিতম্। ত্বয়া এব তাবত ‘ইদানীম্ সত্যতাম্’ কথ্যতাম্—

অন্বয়ঃ—সত্যমবেশমাণী তাতৈ (অহং কথং) ধনু: নময়ি (নময়ে ইত্যর্থঃ) স্বধনং হরন্ত্যাম্ মাতরি (বা কথং) যরং সুখানি, দীপেষু বাহ্যম্ অনুজং भरतं (বা কথং) হনানি ? বিধু (এষ) পাতকেষু রোষণায় (ক্রুহায় তুম্যং) কিং রুচিরম্ (স্ম্যাত্) ?

বাখ্যা—‘সত্যমবেশমাণী’ কৈকেয়ী প্রতিশ্রুতরাজ্যপ্রদানরূপং সত্যং পালয়মানী ‘তাতৈ’ পিতরি দশরথৈ ‘অহং ধনু:’ কথং ‘নময়ি’ নময়ে যোজয়ৈ ইত্যর্থঃ [“নময়ি” ইতি আর্ষপ্রয়োগ:, “নময়ে” ইতি সাধু:। অহং বিধীবা লোট্]। তত: ধনু:প্রহারো নাস্ত্যেব ইত্যর্থঃ; ‘স্বধনং’ নিজপাশ্রমভাগরূপং রাজ্যধনং ‘হরন্ত্যাম্ মাতরি’ কথং ‘যরং সুখানি’ পাতয়ানি, মাতাপি শরাঘাতানহাং এব ইত্যর্থঃ। তথা ‘দীপেষু বাহ্য’ দীপয়ন্ত্যম্ ‘অনুজং भरतং’ কনিষ্ঠং তদাখ্যাং মাতরং কথং ‘হনানি’ বধেয়ং যোজয়ানি, সৌপি বধানহং এব। এষ ‘বিধু পাতকেষু’ পাপেষু মধী ‘রোষণায়’ ক্রুহায় তুম্যং কিং ‘পাতকং’

‘रुचिरम्’ अभिमतं तत् त्वया एव इदानीम् उच्यताम् । यदि किमपि न रुचिरं तदा धनुः परित्यज्य शान्तीभव । इति कौशलेन धैर्यमापादितो लक्ष्मणो रामेण । वसन्त-तिलकं इत्तम् ॥

Notes

1. उत्पदादयता—उद् + पद + णिच् + शब्द । Qual. मया understood. I want your चित्तस्थेयं, so I said to you “याः अपस्थितः खलु भवान्” &c. But don't mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama's speech ‘सुनिवृत्तातः... अपस्थितः खलु भवान्’ &c. ante.

2. सत्यम् अवचेत्तमाणे—अव + ईच् + शानच्कर्त्तरि = अवचेत्तमाणे observing. Qual. ताते which like मातरि has अधिं ३मी ।

3. नमयि—नम + णिच् + लोट १ । अहं or विधौ लोट । Nom. अहम् understood. The sense is—How can I bend my bow on father (ताते कथं नमयि) and he is observing सत्यम् । But in लोट, इ changes to ऐ, so the proper form here should be नमयै । नम + णिच् is to take चात्मनेपद by “णिचय” for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an चार्थप्रयोग । Pt. Shastri however construes here—मयि (विधौ) ताते सत्यमवचेत्तमाणे सति धनुः न (स्यात्) । But as everywhere लोट is used (e. g. सुचानि, इचानि), so for propriety the 1st line should have a verb in लोट । And as Bhasa uses anomalous चार्थप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N. B.—We may also construe here as—मयि सत्यमवचेत्तमाणे (सति) ताते धनुः न स्यात् । That is—‘if I myself volunteer to observe truth

to safeguard my father against his promise of राजा to कैंक्यौ, then धनुः should not go on father". From your (Lak's) point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अधर्म and myself keep his सत्य, then धनुः should not fall on father. In this construction सत्यमेवैत्यभाषे qualifies नयि (which has भावे ङी). This is a simple construction and meets Lak's point of view no doubt; but for propriety's sake we have preferred the reading नमयि here.

3. सुचानि, इनानि—Both take लोट आनि। चङ् or चिचौ लोट्, as before. See Tika also.

4. स्वधनम् हरन्त्याम्—Though राजा is not कैंक्यौ's स्वधन ho being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः अत्र नास्माकं भ्रातृराजापहरिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती। So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैंक्यौ, which he avoids all along; rather he justifies her action as legitimate. ङ + गृह् + ङीप् = हरन्ती। तस्याम्। Qual. मातरि।

5. बाह्यम्—वह्निर्भवे द्यौर् वह्निश्च + यज or यज् (acc. to Kasika) = बाह्यः outside. तम् Qual. भरतम्। He is not only दीपबाह्यः। But अनुज as well, so वचानर्हः।

6. रोषणाय—रुष + युञ्ज कर्त्तरि = रोषणः one eursed. Qual. तुभ्यम् understood. सम्प्रदाने ङीप्। See Tika.

लक्षणः (सवाक्यम्)—हा धिक् ! अस्मान् अविघ्नायोपाल-
भवे—

যত্ৰুতে মহতি ক্লেশে রাজ্যে মে ন মনোরথঃ ।

বর্ষাণি কিল বস্তব্যং চতুদশ বনে ত্বয়া ॥ ২৩ ।

রামঃ—অত্র মোহমুপগতস্তবভবান্ ? হন্ত নিবেদিতমপ্রমু-
ত্বম্ । (সীতামবলোক্য) মৈথিলি—

মঙ্গলার্থে জনয়া দত্তান্ বস্ত্রলাংস্তাবদানয় ।

করোম্যনৈব নৃদৈর্ধর্মং নৈবাস্ত' নোপপাদিতম্ ॥ ২৪ ॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact? Ha! he has given proof of his want of control (over himself).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this (Avadatika), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষণ (বাগলহকারে)—হায় ষিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্রেশ বিধানকরায় আমার রাষ্ট্রে স্পৃহা নাই । রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন? হায়, তিনি সংযমভাব প্রকাশ করিলেন । (সীতাকে বিলোকন করিয়া) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বস্ত্র আনয়ন কর । আমি অত্র নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম সাধন করিব ।

Tika.—लक्षणः सवाप्यम् [वाच्येन सङ्घर्षमानम्, तत् यथा तथा—तुल्ययोगे बहुव्रीहिः] आह—“हा धिक्” अस्मान् धिक् । धिक्वचनस्य कारणमाह—“अस्मान् अविज्ञाय” तत्त्वतः अज्ञात्वा एव “उपालभसे” तिरस्करोषि त्वम् । तव कारण-सुपक्षिपति यदिति—

अन्वयः—यत् (यतः) चतुर्दश वर्षाणि त्वया बने वस्तव्यं किल इति मइति क्लेशे (कैकेया) कृते (विहिते सति) मे राज्ये मनोरथः (स्पृहा) न स्यात् ।

व्याख्या—‘यत्’ यतः [एतदर्थे अव्ययमेतत्] ‘चतुर्दशवर्षाणि व्याप्य [“कालाध-नोरन्त्यन्तसंयोगे” इति व्याप्तार्थे रथा] त्वया बने वस्तव्यम् [वसेः भावे तव्यः । वास्तवमिति तु कर्त्तरि तवात्] स्यातवा’ किल [ऐतिह्ये अव्ययमेतत्] इति एवं प्रकारे ‘मइति क्लेशे’ कठोरे दण्डे ‘कृते’ कैकेया विहिते सति ‘मे राज्ये मनोरथः’ स्पृहा न स्यात् भवितुं न सम्भवेत् [“स्यात्” इति सम्भावनायां लिङ्] । अतोहं ब्रवीमि अज्ञात्वा एव भवान् मां उपालभते । नैषा मे स्वार्था प्रवृत्तिः किन्तु अन्यायविरोधी एव मे उद्योगः । ततः रामः कथयति—‘अतः’ विषये ‘तवभवान्’ मान्यो मे पिता ‘मोहमुपगतः’ प्राप्तः । ‘इत्त’ [कष्टे अव्ययमेतत्] भोः कष्टम् ‘अप्रभुत्वम्’ मनःसंयमाभावः मे पिता ‘निवेदितम्’ मोहगमनेन प्रकटितम् । सीतां विलोक्याह—हं मैथिलि, अनया दत्तान् बल्कलान् मङ्गलार्थे (प्राप्ते सति) आनय तावत् । अहम् अन्यैः नृपैः न एव अवाप्तं, न (च) उपपादितम् धर्मं करोमि ।

वाक्या—‘अनया’ अवदातिक्रया दत्तान् बल्कलान् तुभ्यं प्रदत्तान् बल्कलान् ‘मङ्गलार्थे’ पितृसत्त्वपालनरूपमङ्गलवशापारे प्राप्ते सति आनय तावत् [‘तावत्’ इत्यत्र अवधारणे अव्ययम्] । तेन किं ते स्यात् इति चेत् ग्रन्थ—‘अन्यैः नृपैः’ इतिपूर्वं बाल्ये न एव ‘अवाप्तम्’ अधिगतम् न च ‘उपपादितम्’ आचरितं ‘धर्मं’ करोमि’ साधयामि । इत्याकुर्वन्शीयनृपाः बाईके एव पुत्रे राजाभारं दत्त्वा बल कवाससः भवन्ति, अहन्तु बाल्ये एव चोरवासाः स्यान् इति अन्येन अनाचरितपूर्वं धर्ममधुनाहं करोमि । सर्ववान् दृप्, कन्दः ॥

Notes

1. यत्, कृते etc.—This sloka has been explained differently

by different commentators. Thus M. M. Shastri here construes—"यत् कृते (येनाद्येन कृते) महति क्लेशे (चिन्त्यमाने) मे राजा मनोरथः न स्यात्" । किं स्वल्पः सः अर्थः इत्याह—'चतुर्दशवर्षाणि त्वया वने वस्तवां किल' इति" । Mr. Kale here construes—"यत् कृते (येन कारणेन कृते) महति क्लेशे (नन मनसिस्थिते) मे राजा मनोरथः न, तत् शब्दः । चतुर्दशवर्षाणि वने त्वया वस्तवां किल इति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तवां किल इति यत् कृते (यत्करणे) महति क्लेशे (चिन्त्यमाने अहमेवमवोचम्) । (वस्तुतः) मे राजा मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship (क्लेश) and I pine to think this, really I have no greed for राजा । But all this construction is illiptical and is not cansally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along cansally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (हेतवे) चतुर्दशवर्षाणि वने त्वया वस्तवामिति महति क्लेशे कृते (कैकेया विहिते सति) मे राजा मनोरथः (लोभः) न स्यात्, (भवितुं न सम्भवेत्) । This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पित्रप्रतिज्ञाति) । And it gives the main reason of king's मोहप्राप्तिः । Hence naturally too Rama says that 'यत्र विषये (at this incident) 'मोहमुपगतः तवमयम्' । इत्थं तेन 'अप्रभुत्वम्' आत्मनः अनौशत्वं 'निवेदितम्' प्रकटितम्" । Rama's motive is, even then the king should not faint down.

He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours.

2. Remark—A stage-direction as "सीतां विलीका" &c. is necessary in Rama's speech before मैथिलि &c. otherwise the sudden utterance of "मैथिलि" is abrupt and lacks precision.

3. मङ्गलाय—To go to forest for दितृसत्यपालन was an object of मङ्गल to रामः। And as this occasion will give opportunity to Rama to practise dharma not done before (at boyhood) by any king, is said as मङ्गलाय । मङ्गलस्य अर्थः (प्रयोजनम्) । इतत् । तस्मिन् । अधि ३मी ।

4. अन्यैः दृष्टे न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—दृष्टेः has अनुक्त कर्त्तरि श्वा । आद्य=acquired (आ + आप् + क्त कर्मणि) ; उपपादित =practiced (साधित) । None of दत्ताकुर्वन् practised धर्मं at बाल्य being बल्कवासाः । So Rama's saying is justified here. करोमि =(कृ + लट्नि) आचरामि—shall practise. Thus to Rama धर्मं is highest and most meritorious of all. Comp. "दृतं बाल्ये तदायैव" cp. "दत्ताकुर्वन् ददालद्वारमूलं धार्यते"—etc.

4. Remark—अनया दत्तान्—qual. बल्कलान् । See ante. Rama perhaps infers these as given by अर्बदातिका, from अर्बदातिका's speech before—"भर्तः किं नु खलु शोभतेन शोभते इति कोतूहलेन आवहानि" ।

सीता—गच्छद् अग्रउत्तो [गृह्णात्वार्थपुत्रः] ।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम् ।

Rama—Maithili (Sita), what will be your duty (in my absence).

सीता—एषं सहधर्मचारिणीकुखु अहं [ननु सहधर्मचारिणी खल्वहम्] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदोऽणु खु अणुगच्छामि [अतो नु खल्वनुगच्छामि] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—तं खु मे पासादो [तत् खलु मे प्रासादः] ।

Sita—That indeed is palace to me.

रामः—खशूखशुरशूषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—एषं उद्दिशिअ देवदाणं पणामो करीअदि [एनामुद्दिश्य देवतानां प्रणामः क्रियते] ।

Sita—As regards her (i. e. mother-in-law) I offer my salutation to the Gods (for her safety).

रामः—लक्ष्मण, वार्य्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य्य, नोत्सहे आघनीये काले वारयितुमत्र-भवतीम् । कुतः—

অনুচরতি শশাঙ্ক' রাহুদোষেপি তারা
পততি চ বনবৃক্ষে যাতি ভূমি' লতা চ ।
ত্বজতি ন চ কৰেণুঃ পঙ্কলগ্ন' গজেন্দ্র'
ব্রজতু চরতু ধর্ম' ভক্ত'নাথ্য হি নাথ্যেঃ ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment landable for her (service to husband). Do you ask why (or—how) ?—The star (Rohini) follows the moon though engrossed by Rahu ; and a creeper falls down on the earth when a forest-tree itself goes down ; so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion ; indeed women have husbands as their only lord or God.

Beng.—সীতা—আর্য্যপুত্র গ্রহণ করুন । রাম—মৈথিলি, তোমার এখন কি কর্তব্য হইবে ? সীতা—কেন, আমি ত তোমার সহধর্ম-চারিণী । রাম—কিন্তু আমার ত একাকী (বনে) যাইতে হইবে । সীতা—তাইত, তোমার অনুগমন করিব বটে । রাম—তোমার তবে বনে বাস করিতে হইবে । সীতা—বনই আমার প্রাসাদ । রাম—কিন্তু তোমার ত ঋগুভী ও যজুর্বেদের শুশ্রূষা করা দরকার । সীতা—মাননীয় ঋগুভীকে উদ্দেশ্য করিয়া (অর্থাৎ তাঁর নিরাপত্তার জন্য) দেবতাদের প্রণাম করিতেছি । রাম—লক্ষণ, একে (যাইতে) বারণ কর । লক্ষণ—আর্য্য, এই (স্বামীসেবার) শুভকালে আমি একে বারণ করিতে ইচ্ছা করি না । কারণ, চন্দ্র রাহুগ্রস্ত হইলেও (তদীয় ভার্য্যা রোহিণী) তারা তার অনুগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুপ্তিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী কখনই ত্যাগ করে না ।

हेनि अङ्गमन ७ दम्पतीद्वयं कुरुन, नात्रीगतद्वयं नतिहे एकवात् नाथ
(वा गेव) ।

Tika—सीता आह—‘आर्यापुत्रः’ मे स्वामी बल्कलान् ‘गृह्णातु’ ममगात्वात्
उन्मुखा गृह्णातु [प्रार्थनायाम् इच्छायां वा लोट] । ततः यद्वयानुज्ञां
दत्तायां सीतायां राम आह—‘हे मैथिलि, अधुना नयि वनं गतिं मति ‘किं व्यवसितम्’
[वि + अव + सो + क्त नपुंसके भावे] कर्म, कर्तव्यमिति यावत् ते स्थातुं वा भवेत् ।
ततः सीतावदति—‘ननु [स्त्रीकारे अवधारणे वा अव्ययम्] सहधर्मचारिणी खलु’
एव अहम् । अतः धर्मानुरोधात् त्वामेव अनुगच्छामि । ततो रामो ब्रूते—‘मया
एकाकिना किल गन्तव्यम्’ वने, यतः लज्जया आह—“अतुर्दशवर्षाणि त्वया वने
वस्तव्यम्” । ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात्
तव साहचर्याद्यं अहं तवानुगामिनौ स्याम् [अतः “नु” इति वाक्यालङ्कारे अव्ययम्,
यतः “खलु” इति अवधारणं गमयति] । राम आह—‘त्वया वने खलु वस्तव्यम्’ ।
ततः सीतासानन्दमाह—‘तत्’ वनमेव खलु मे ‘प्रासादः’ प्रासादतुल्यः स्यात् । यत्र
स्वामी स एव परिव्रतायाः स्त्रियः प्रासादः । रामः प्रतिवदति—‘अश्रुशृङ्गुरश्रुणा’
तयोः सेवा ‘ते’ त्वया ‘निवर्तयितव्या’ विधातव्या । सीता आह—ननु ‘एनाम’
एताम् अश्रुमुद्दिश्य ‘देवतानां प्रणामः क्रियते’ मया । देवताः एव ताम् रक्षिष्यन्ति ।
अनन्योपायो रामः लज्जया प्रति कथयति—लज्जया एषा सीता नमनात् ‘वार्थताम्’
त्वया । किन्तु स्वाम्यनुगमनं बहुमनामानः लज्जया आह—‘शाघनीये कामि’
स्वामिमेवायाः उपयुक्ते समये अहमेनां धारयितुं ‘नोत्सहे’ न इच्छेयम् । कुतः
एवं कथयामि इति पृच्छसि चेत् शृणु—अनुचरतीत्यादि ।

अन्वयः—राहुदोषे (सतापि) तारा (तदीयभार्यां रोहिणी) शशाङ्कम् अनुचरति
(अनुगच्छात्), वनद्वये पतति (मति) एता च भूमिं याति (पतति) । पङ्कलघं
गजेन्द्रं करोषुः (तत्पत्नी) न त्यजति (किन्तु अनुवर्तते एव) । अतः इयं ब्रजतु
धर्मं (च) चरतु । लक्ष्मीवार्थं सामान्येन समर्थयति—यतः नार्थः भर्तृनायाः
भवन्ति ‘हि’ एव । स्वामी एव ताम् संरक्ष्यः । अतः इयं गच्छतु रदानोमिति
मी मतिः ॥

Notes.

1. गृह्णातु—ग्रह + लोट तु । प्रार्थनायाम्, इच्छायाम् वा लोट । Sita wishes that her husband should take off the barks from her body, for these are already worn by her. But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he "नैवलि किं [ते] व्यवसितम् (भवेत्)" । व्यवसितम् (See Tika) with ननु'सके भावे क will mean-work or कर्तव्य । As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्म-चारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all ; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्म &c.—सह is an अव्यय here meaning सहय । सह (सहयः) धर्मः सुप्तसुप्ता । सहधर्मं चरति या सा इति सहधर्म + चर + णिनि साधुकारिणि स्त्रियाम् । For सह as सहय, compare Bhattoji's remark "सहयवदः सहयवचनोप्यसि । सहयः सखा ससह्यीति यथा" । Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here "ननु" is an अव्यय denoting स्वीकार ; or it emphasises the whole sentence—"सहधर्मचारिणी खल्वहम्" ।

3. मया एकाकिना—एक + आकिन् (असहाय) = एकाकिन् । तेन । Qual. मया । From Lak's speech "चतुर्दशवर्षाणि वने वसव्यम् त्वया" (न तु अन्येन)—this is the natural generalization of Rama.

4. नु—Here it is वाक्यालङ्कारे श्रुवाय । For its general senses of प्रवृत्ता or विकल्प does not at all suit us here.

5. खलु—अवधारये अन्यथ ।

6. तत्—Refers to वन । वन is to her प्रासाद ॥ प्र + सद + घञ् gives प्रासाद in the sense of palace by “सादकारयोः कृतिने” ।

7. निर्वर्त्तयितव्या—निर + हत + णिच् + तव्य कर्मणि । Its अनुक्त कर्ता takes वही optionally by the rule “कृत्यानां कर्त्तरि वा” । So तव्या is also correct here.

8. एनाम्—Prof. Kale reads एताम् ; perhaps because we have no एतद् or इदम् here before. Bnt sometimes अन्वादेशे एन for एतद् or इदम् is violated in Mahabharata, in Kalidasa etc. See Rag. VI. Sl. 26, or Bh. II. 22 ; or sometimes एन is taken as an independent word in this sense. Anyhow एनाम् refers to यन् and it is placed or mentioned first in यन् यदुरयमुषा for she is more honoured like माता, and her सेवा like mother's सेवा is to be primary acc. to Shastras. The poet besides deliberately foreshadows यदुर's absence and thus makes Sita refer to यन् only ; and for her safety she offers salutation to देवता ।

9. द्वाघनीये काक्षि—To serve husband in right and praise-worthy time is laudable indeed and rarely comes to a lady. So Lak. wants this opportunity not to go unheeded, for the star (तारा) Rohini &c, follow यशस् even when there is राहुदोष on चन्द्र । The inanimate लता too follows her resort the वनहृच्च in its peril, the irrational करेणु too does the same, so Sita as a rational one should do this.

10. राहुदीपे—भावे ॐ । In spite of राहुदोष or विपद्, the तारा रोहिणी follows the moon (यशस्) । Comp. “शशिना सह याति कीमुदो

सहमेघेनतङ्गिन्प्रलीयते । प्रमदा पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि"—
Kumara.

11. पतति—पत + शतृ । तन्मिन् । Pred. to वनहन्ते (wh. has भावे ३मी) ।

12. पङ्कलग्नम्—पङ्कलप्रः, सुप्सुपा । तम् । Qual. गजेन्द्रम् । As such a विपद्ग्रस्त गजेन्द्र is not forsaken by his mate (करेद्यु = a she-elephant), so Sita should not forsake you in your perilous time.

13. व्रजतु, धर्मं चरतु—प्रार्थनायां लोट् वा प्राप्तकाले लोट् । This is the moment for her अनुगमन and धर्माचरण by serving the husband.

14. हि—अवधारणे अवाय or it may also denote ऐतौ अवाय ।
“हि ऐतावधारणे” ।

15. भर्तृनायाः—भर्ता नायः वासाम्, बहु । Pred. to नार्थः । To a नारी, her husband is the only master and he should ever be served by her. Comp. “पतिरेका गतिः स्त्रीणाम्” and “पतिकुले ते दास्यमपि चमम्”—Sak.

(प्रविश्य) चेष्टो—जेदु भट्टिणी । शेवच्छपालिणी अयारेवा पणमिअ विसुवेदि—ओदादिआए सङ्गीदसालादो आच्छिन्दिअ वक्कला आणादा । इमा अवरा अणनुहदा वक्कला । निवुत्तीअदु दाव किल पओअणं ति [जयतु भट्टिनी । नेपथ्यपालिन्यार्यारेवा प्रणम्य विज्ञापयति—अवदातिकया सङ्गीतशालाया आच्छिद्य वक्कला आनीताः । इमेऽपरा अननुभूता वल्कलाः । निर्वर्त्तयतां तावत् किल प्रयोजनमिति] ।

(Entering) Maid—Let my ladyship prosper ; noble Reva, the keeper of the dresses (in the সচীতশালা) respectfully narrates this—Aradatika have snatched away some harks from the concert-hall. And there are other newworn ones, let your ladyship meet her requirements by these.

রামঃ—ভদ্রে, আনয় । সন্তুষ্টেষা । বয়মর্থিনঃ ।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

চেটী—গচ্ছতু ভদ্রা [গচ্ছাতু ভদ্রতা] (তথাকৃৎবা নিষ্কান্তা) ।

Maid—Let my lord accept these (Retires doing or giving these).

(রামো গৃহীত্বা পরিধতে)

[Rama takes and wears these].

স্বচ্ছন্দঃ—প্রসীদত্বার্য্যঃ ।

নির্ব্যোগাদ্ভূষণান্মাল্যাত্ সর্বম্যোঃধং প্রদায় মে ।

চোরমেকাकिना वडं चोरे खुल्वसि मत्सरो ॥ ২৬ ॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beog—(প্রবেশ করিয়া) অপর চেটী—ভদ্রীর জয় হোক । নেপথ্যরক্ষিকা মাননীয়া দেবী প্রণাম করিয়া বলিতেছে—অবদাতিকা সচীতশালা হইতে বহুল আনিয়াছিল । আর এগুলি অননুভূত ।

ए द्वारा आपनि आपनार प्रयोजन साधन करन । राम—भले, आन ।
गीता बङ्गले ठूँठा । आमि एर जग्न प्रार्थी । चेटी—अबु ग्रहण करन ।
(ताहा करिया निज्जाहा) । [राम ग्रहण करिया परिधान करिलेन] ।
लक्षण—आर्या असन होन् । वसन, भूषण ७ माल्यादि सब हहेतेई
ए बाब७ अर्क परिमाण आमाके दान करिया, एखन बङ्गल एकाकीह
धारण करिलेन । बङ्गल-विषये द्वेषादित हहेलेन केन ?

Tika—प्रविश्यादि सर्वम् सुगमम् ।

अन्वयः—निर्यागात् भूषणात् माल्यात् (इति) सर्वेभ्यो मे 'अर्घ' प्रदाय, (अधुना)
एकाकिना (तया) चौरं बहम् । चोरे खलु मत्सरी असि । व्याख्या—'निर्यागात्'
वस्त्रकञ्चुकादिदेहाच्छादनात् 'भूषणात्' अलङ्कारात् 'माल्यात्' गन्धमाल्यात् इति 'सर्वेभ्यो'
द्रवीभ्यो 'मे' मत्त [सम्प्रदाने षष्ठी] 'अर्घ' प्रदाय' दत्त्वा अधुना तया 'एकाकिना
चौर' बल्कल [जाती एकवचनम्] 'बहम्' गृहीतम् । बल्कलविभागविषये तव
मातृसंघां दृश्याति इति आशयार्थमेतत्, इत्याह—तं 'चोरे' बल्कलविषये 'खलु' एव
'मत्सरी' ईषान्वितः 'असि' भवसि ॥

Notes

1. निपद्यपालिनी चार्थरेवा—See ante. She knew of Sita's requirements for वल्कल, so she sends others unenjoyed through Cheti now to serve her propose up to satiety. Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. सङ्गीतशालायाः and सर्वेभ्यः (sl. 26)—सम्प्रदाने षष्ठी ।

3. आच्छिद्य—आ + छिद् + ल्यप् । Having snatched.

4. निर्वर्त्यताम्—निर् + हत + छिच् + लोटताम् कर्मणि । Nom (अनुक्त-
कर्ता) is तया । When Cheti says to Sita to meet her प्रयोजन
with these new (अननुभूत) वल्कल । Rama at once says "आनय",

for—एषा (सीता) सक्तुष्टा (वस्त्रधारणेन तुष्टा), but “ययम् वस्त्रधारणेनोऽपदिनः” ।

5. तथा कृत्वा = This means “दत्त्वा निष्क्रान्ता” । Cheti retired by giving the वस्त्र to Rama.

6. प्रसौदतु - प्र + सद + लोट तु । Nom चायः । Lak. tells Rama to be pleased with him by allowing him to go to the forest with him being clad in barks.

7. निर्वोगात्—This is a peculiar word used in a peculiar sense for any वस्त्र or covering here. Thus Mm. Sastri says “निर्वोगात् वस्त्रकच्छुकादिरष्टादनात्” । निश्चितं योगीस्य इति निर्वोगः, बहुव्रीहि by “प्रादिभ्यो धातुजस्य बहुव्रीहि र्वा चोत्तरपदलोपो वक्तव्यः” । That is which has sure connection (संयोग) with another. Here used in the sense of cloth, raiments &c., that come in contact with us. And भूषण is ornament and माल्य is fragrant garland. अपादाने ५मी ।

8. मत्सरौ—मत्सर is ईषा । तदस्ति यस्य इति मत्सर + इति मत्वर्थे = मत्सरिन् । Pred. to त्वम् understood. Lak. says—Rama is unwilling to part with it, for our poet paints him as धर्मवीर who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्यप्रतामयम् ।

Rama—Maithili, let this. (Lakshmana) be dissuaded . (from following me).

सीता—सौमित्रे, निवर्त्तयद् किल [सौमित्रे, निवर्त्तयतां (निवर्त्तताम् ?) किल] ।

Sita.—Ho Lakshmana son of Sumitra, do thou desist (from this).

লক্ষ্মণঃ—আর্য্যো—

গুরোর্মৈঁ পাদশুশ্রূষাং ত্বমেকা কচ্চুমিচ্ছসি ?

তবৈব দক্ষিণঃ পাদো মম সব্যো ভবিষ্যতি ॥ ২৩ ॥

Lak.—Noble lady, do you want to serve the feet of my master (elder brother) alone ? Let his right foot be thine indeed and the left mine.

সীতা—দৌশ্রদু খু অয়্যতত্তো । সন্তপন্দি সৌমিত্তী [দয়তাং খল্বার্য্যপুত্রঃ । সন্তপ্যতে সৌমিত্তিঃ] ।

Sita—Let my husband take pity on him. Lakshmana feels pain (for thee).

রামঃ—সৌমিত্রে, শ্রুয়তাম্ । বল্কলানি নাম—

তপঃসঙ্ক্‌শ্যামকবচং নিয়মদ্বিরদাঙ্কুশঃ ।

খলীনমিন্দ্রিয়াশ্বানাং গৃহ্যতাং ধর্মসারথিঃ ॥ ২৮ ॥

Rama—Ho Son of Snmitra, be it heard (by thee). These barks (or-hark-garments) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

লক্ষ্মণঃ—অনুগৃহীতোস্মি । (গৃহীত্বা পরিধৃত্তে) ।

Lak.—I am favoured. (He takes some and wears these).

Bong.—হাম—ঠৈমথিলি, একে বারগ কর । সীতা—সৌমিত্রে, তুমি নিবৃত্ত হও । লক্ষ্মণ—আর্য্যো, আপনিই কি একা আমার গুরুতুল্য ছোটে ভ্রাতার পাদসেবা করিতে চান ? আপনিই সেবার অল্প তার দক্ষিণ পা এবং বাম পা আমার সেবার অল্প নির্দিষ্ট হোক । সীতা—আর্য্যপুত্র,

(এর প্রতি) কৃপা করুন। লক্ষণ (এজ্ঞ) কষ্টে পাইতেছে। রাম—
সৌমিত্রে, শোন, এই বঙ্কল—তপোরূপবৃদ্ধের বর্ম্মরূপ, হস্তিরূপব্রতের
অকুণতুল্য, অশ্বতুল্য হস্তিয়ার রক্ষিত এবং বর্ম্মপথের সারথিতুল্য।
এগুলি গ্রহণ কর। লক্ষণ—আমি অমুগ্ধীত হইলান (মদেয়া পরিধান
করিলেন)।

Tika.—মৈথিলি ইত্যাদি সুগমম্।

অন্বয়:—তবিকা মে গুরী: (শ্রীচমাত:) পাদয়ুগ্মা কৰ্ত্তমিচ্ছামি (কিম) ? (ইত্য'
সেবাবিভাগে ভবতু) —(পতিব্রতায়া:) তবৈব দক্ষিণ: পাদ: মম তু সবগৌ (বামপাদ:)
ভবিষ্যতি।

ব্যাখ্যা—স্পষ্টা ॥ ইত্যং সেবাবিভাগে যুক্তি' স্বীকৃত্য সীতা আড় — আর্ধ্যপুং: 'দ্য-
তামিম' লক্ষণে দয়াপরী ভব। সেবায়াঁ তমপি অনুমন্যস্ব। যত: অসী 'মমিত্রি:'
সুমিত্রাপুত্রৌ লক্ষ্মণ: 'সন্যাস্যন্তে' সন্তাপ' ভজতি। অনন্তর রাম: সীতাবচন' অঙ্গীকৃত্য
বদতি—'হে সৌমিত্রে' শ্রুয়তাম্ তথা। এতানি 'বন্ধকলানি নাম' স্বত্ন [অব-
ধারণে অব্যয়ম্]।

অন্বয়:—তপ:সংযামকবচম্, নিয়মহিরদাঙ্কুশ: ইন্দ্রিয়াশ্রানাং খলৌনম্ ধর্ম'-
সারথি: গৃহ্যতাম্।

ব্যাখ্যা—বন্ধকলানি 'তপোরূপস্য সংযামস্য' বৃদ্ধস্য কবচ' বর্ম্মভূতম্। এতানি
এব তপ:সংযয়সংযানি অক্ষান্ রক্ষিত্বন্তি জয়িনয় করিত্বন্তি। 'নিয়মরূপস্য' ব্রত-
রূপস্য 'হিরদস্য' কুস্তিন: 'অঙ্কুশ:' বশীকরণয়ন্তৃতুল্য:। এতানি এব অক্ষান্ নিয়ম-
বিধৌ রক্ষিত্বন্তি। 'ইন্দ্রিয়রূপাণাম্' অশ্রানাং খলৌনম্' রক্ষিণ:, ইন্দ্রিয়সংযমকরণানি
এতানি। 'ধর্মস্য' চ সারথি: 'ধর্মপথে' সুচালক: 'গৃহ্যতাম্' তথা [সর্বত্র বিধেয়-
প্রাধান্যাত একবচনম্, কচিৎ লিঙ্গভেদে] ॥

Notes

I. অদম্ বাধ্যতাম্—হ + ণিচ্ + লোট তাম্ কর্মণি। Rama in his
perplexity appeals to Sita to dissuade Lak. from following
him. Similarly he appealed to Lak. for prohibiting Sita.

2. निवर्त्तताम्—नि+इत+णिच्+लोट ताम् भावे । But णिच् here is unnecessarily cumbersome and superfluous. So prefer the reading निवर्त्तताम् here which is (नि+इत+लोटताम् कर्त्तरि) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्तताम् on the analogy of "निवर्त्तताम् किल प्रयोजनम्" ante, where however णिच् is legitimate.

3. मे गुरोः—Lak. claims Rama as his own ज्येष्ठभाता and his पित्रुव्य गुरु । By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपाद for Sita's services (तत्रैव दक्षिणः पादः भविष्यति, नान्यत्र)—she is his अन्तरङ्ग । And he takes Rama's वामपाद himself being बहिरङ्ग in comparison with the devoted wife Sita (मनः सखाः पादो भविष्यति) ।

4. दयताम्—दय+लोट ताम् । Take pity (on लक्ष्मण) ।

5. सन्तप्यते—सम्+तप (दिवादि)+लटते कर्त्तरि । Nom. सौमित्रिः । Usually तप दिवादि is in the sense of ऐश्वर्य (तपसा), whereas भ्वादि तप has sense of ताप also । But poets violate this and use दिवादि तप in the sense of ताप, cp" कोत्तो'व बध्ना परितप्यमानः" and "आयामियामासु यामिनीषमितप्यते"—Bharavi, and "एवं सन्तप्यमानस्य मे प्रभाता रजनो"—Kadambari &c. Also see Bhattoji's remark—"अथ धातुरेवैयं वा तङ्-स्थनो लभते । अन्यदा तु शब्दविकरणः परस्मैपदी" ।

6. तपःसंयाम &c—कवच is armour (वस्त्र) । तपोदपः संयामः, शकपाणि वादि or रूपक । तस्य कवचम् । Pred. to वल्कलानि । विधेयप्राधान्यात् एकवचनम् । See Tika also.

7. नियम &c—नियम एव हिरदः वा नियमदपः हिरदः (हस्तो) । तस्य

चङ्कः । Pred. to वल्कलानि । विधेयप्राधान्यात् पुलिङ्गिकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाशानां स्वप्नानम् । Com. "इन्द्रियाणि हयान्माहः"—Katha.

8. धर्मसारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः (चालकः) । Pred to वल्कलानि । These being emblems of religion—their very sight makes us pure, self restrained, and elevate us in the path of धर्म । Now understanding Lak's steadfast devotion for him, he gives some of these वल्कल the emblem of धर्म । We say "some" because Sita is already वल्कलदुक्ता—and by the वल्कल now got both Rama and Lak. are to be वल्कलयुक्त । See Tika also. गृह्यताम् (गृह + लृङ् + ताम् कर्मणि) has connection with these, so takes singular. Plural would have been better here. Also note "विधेयोद्देशयोः लिङ्गवचनेषु न तन्त्रता" ।

रामः—श्रुतवृत्तान्तेः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्यतामुत्सार्यतां तावत् ।

Rama—The citizens who have heard of this incident have choked the high royal way. Let these be dispersed, dispersed.

लक्ष्मणः—आर्य्य, अहमग्रतो यास्यामि । उत्सार्यतामुत्सार्यताम् ।

Lak.—Noble one, I will go in front. Let these be dispersed, dispersed.

रामः—मैथिलि, अपनोध्यतामवगुण्ठनम् ।

Rama—Maithili, let your veil be removed.

সীতা—জ' অয়ত্তৌ আণবেদি [যদায্যপুত্র আচ্চাপয়তি]
(অপনয়তি) ।

Sita—As my husband commands (Removes it).

রাম:—ভী ভী: পোরা:, শৃণ্বন্তু শৃণ্বন্তু ভবন্ত:—

স্বীরং হি পশ্যন্তু কলতমেতদ্ বাণ্যকুলাচৈর্বদনৈর্ভবন্ত: ।

নিদোষহৃদ্যা হি ভবন্তি নার্যো যশ্চে বিবাহে ব্যসনে বনে চ ॥২৫॥

Rama—Ho ! Ho ! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have faces full of eyes agitated by tears. For in sacrifices, in marriages in perils and in the forest women may be unblamingly looked at.

Beng.—রাম—পৌরগণ এই বৃহত্ত জ্ঞানিয়া (আগিয়া) রাজমার্গ
নিরুদ্ধ কবিয়া ফেলিয়াছে । এদের সরাইয়া দাও, সরাইয়া দাও ।
লক্ষণ—আর্য্য, আগি আগে যাই । ওহে এদের সরাইয়া দাও, সরাইয়া
দাও । রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া লও । সীতা—যে
আজ্ঞা আর্ঘ্যপুত্র (সরাইলেন) । রাম—হে হে পৌরজন, আপনারা
শুধুন—বান্ধবারা আকুলিতনয়নবুদ্ধ বদনে উপলক্ষিত আপনারা ইচ্ছা-
নত এই (আমার) বধূকে দেখুন । কারণ যজ্ঞে, বিবাহে, বিপদে ও
বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না ।

Tika.—‘স্মৃত: স্ততান্ন: ধী: স্তৈ:’ তাহকে: ‘পীরে:’ জানবধে: । ‘জানবধা:’ অর্থাৎ
বনমগনস্তান্নাং স্মৃতা ইত্যর্থ; ‘আগত্য রাজমার্গে’ সন্নিহিতবল্লভ: ‘রাজপথ’ সম্বন্ধে নিরুদ্ধ
কৃতবল্লভ: স: । ‘অত: উত্সার্য্যাতাম্’ অন্তর সংবিদ্যতাম্ ত্বয়া ইতি লক্ষ্মণং প্রতি উত্-
সার্য্যে আদেশ: । [সম্ভবে আবেগি বা হিহুতি:] । ‘তত: লক্ষ্মণ আহ—‘অহময়তো
যাস্থামি’ মার্গে’ চ নিরোধদীনং করোমি । পীরা: তান্ দ্রষ্টুমানতা: ইতি শ্রুত্বা রাম:

सीतां कथयामास—‘मैथिलि, अवगुण्डनम् अपनीयतां’ त्वया ! सीतायां तथा कृतायाम् सत्यां रामः वदति—‘हे पौराः भवन्तः शृण्वन्तु’ मे वचनम् आकर्ण्यन्तु [सम्भ्रमे वा आवेगे हिदङ्गिः] ।

अन्वयः—वाप्याकुलाचैः वदनैः (उपलब्धिताः) भवन्तः एतत् (मे) कर्मत्वं स्वरं (यथेच्छं) पश्यन्तु हि (एव) । हि (यतः) नार्थाः यन्त्रे विवाहे, वामने (विपद्दे) वने च निर्दोषदृष्ट्या भवन्ति । यज्ञादौ, ननगमनकाले, वने वा तासां दर्शनं दोषो न स्यात् इति हि शास्त्रवचनम् । अन्यत् सुगमम् । उपजातिः हृन्दः ॥

Notes

1. श्रुतवृत्तान्तैः—श्रुतः वृत्तान्तः यैः ते । तैः । Qual. पौरैः । The पौर (=पुरेभवा इति पुर + ण्य = पौराः citizens) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद् + ह + णिच् + लोट् ताम् कर्मणि = उत्सार्थताम् । Nom. त्वया understood and its कर्म is पौरजनः here. Thus पौरवर्गः उत्सरन्तु = त्वं एतम् उत्सारय = त्वया एषः पौरवर्गः उत्सार्थताम् । The verb being sing. we take पौरवर्गः collectively as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—“ब्रह्मयतो यास्यामि” ; Hence in Lak's speech for “उत्सार्थताम्” we prefix “उत्सरत उत्सरत” । For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्थताम् in Lak's speech.

2. N. B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady (married lady) .

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. स्त्रैरम् - ईरणम् ईरः (ईर + घञ्) । स्त्रः ईरः अस्त्रिन्, बहु । तत् यथा तथा । Adv. Qnal. पश्यन् । “स्त्रैश्चामन्दयोः स्त्रैरम्” । The इडि in स्त्र + ईर is due to the varttika “स्त्रादीरेरिणोः” ।

4. एतद् कलत्रम्—There is a pointing here. Refers to his own wife at hand. Comp “समीपतरवर्ति चैतदोदपम्” । Obj. of पश्यन् ।

5. वदनैः - उपलक्ष्ये श्या by the rule “इत्यभुत्तलक्षणे” । Construe—वदनैः उपलक्षिताः भवन्तः ।

6. वाय्वाकुल &c—वाय्वे च आकुले, इतत् । तादृशे चक्षिणी वेषाम्, बहु । तैः । Qnal. वदनैः । In the final बहु here चक्षि becomes चक्ष with घञ् (च) added by the rule “बहुव्रीहौ सकृद्व्यञ्जोः स्त्राङ्गात् यच्” । The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश + क्त्वा भावे = दृश्याम् sight. निर्दोषं दृश्यां यासाम्, whose sight is unsinful, बहु । Qnal. नार्थः । Construe—यज्ञे विवाहे ...नार्थः निर्दोषदृश्याः भवन्ति । Note also that first इडि indicates चक्षधारण and the 2nd. इत् । See our Prose. Similarly in वासन (विपद) or in वन (or वनगमनकाल) sight of ladies gives no sin to a person.

8. यज्ञे, विवाहे &c—अधिं ३मो । Compare—“वासनेषु न कृच्छ्रेषु न युद्धेषु स्वयम्भवे । न कर्तुं नो विवाहे वा दर्शने दूष्यते स्त्रियाः” —Ramayana quoted by Mr. Kale.

(प्रविश्या) काञ्चुकीयः—कुमार. न खलु न खलु, गन्तव्यम् ।
एष हि महाराजः—

ଯୁତ୍ବା ତେ ବନଗମନଂ ବଧୂସହାୟଂ
 ସୌଭ୍ରାତ୍ରବ୍ୟବସିତଲକ୍ଷ୍ମଣାନୁଯାତ୍ରମ୍ ।

ଉତ୍ଥାୟ କ୍ଷିତିତଳରେଣୁରୂପିତାଙ୍ଗଃ

କାନ୍ତାରଦ୍ବିରଦଃ ଛବିପଥାତି ଜ୍ୟେଷ୍ଠଃ ॥ ୩୦ ॥

(Entering) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King (Dasaratha) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like wild elephant having his body besmeared with the dust on the surface of the earth, and is approaching (here).

ଲକ୍ଷ୍ମଣଃ—ଆର୍ଯ୍ୟ—

ଚୌରମାତ୍ରିତତରୀୟାଣାଂ କିଂ ଦୃଶ୍ୟଂ ବନବାସିନାମ୍ ।

ରାମଃ—ଗତିସ୍ବକ୍ଷ୍ମାସୁ ରାଜା ନଃ ଶିରଃସ୍ଥାନାନି ପଶ୍ୟତୁ ॥ ୩୧ ॥

(ଇତି ନିष्କ୍ରାନ୍ତାଃ ସର୍ବେ) ॥ ପ୍ରଥମୋଢ଼ଃ ॥

Lak.—Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—We having retired (to the forest) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—(ଶ୍ରବେଶ କଦ୍ରିଆ) କାଞ୍ଚୁକୌରୀ (ବା କଞ୍ଚୁକୀ)—କୁସାର, (ବନେ) ବାହିବେନ ନା, ବାହିବେନ ନା । ଏହି ବୃକ୍ଷ ସହାରାକ୍ଷ ଦଶରଥ—ବଧୂକେ ଲହିଁଲା ଆପନାର ବନଗମନ (ବିଷୟ) ଶୁନିଲା ଏବଂ ମୋହାତ୍ମହେତୁ ଲକ୍ଷ୍ମଣଙ୍କର ଅନୁଗମନଓ ଜାନିଲା, କ୍ଷିତିତଳେ (ଲୁଣ୍ଠନହେତୁ) ବନ୍ଧୁ ଗଞ୍ଜେର ଛାୟା ଧୂଳିଧୂସରିତ

तत्र हईया एवं उठिया एही दिकेई आसितेहेन । लक्षण—माननीय
महाशय, बल्लमात्रवसनपरिहित वनवासिनिगके देखिबार् कि आछे ?
रान—आमरा याईले राजा आनादेर प्रधान बिहारहान देखिबेन ।
(सकलैर निष्क्रमण) ॥ प्रथम अङ्क समाप्त ॥

Tika—न खलु, नखलु [सधुने हिकतिः । 'खलु' इत्यवधारणेऽप्ययम् । तथा च
शाकुन्तलि "न खलु न खलु वाणः मग्निपाथोऽवमग्निन्" इत्यादि] 'गन्तव्यम्' लघाधुना
धने यातव्यम् । यतः 'एष' अत्र आगतप्रायः [इति अङ्गुल्या निर्देशः] 'हि (जीर्णः)
महाराजः' दशरथः —

अन्वयः—बधूसङ्घायं सीमातवावसितलक्ष्मणानुयावं ने वनगमनं श्रुत्वा चितितल-
बेकुद्विपाङ्गः कान्तारद्विरद इव (वनगज इव) जीर्णोऽपि उत्थाय (इत) उपयाति ।

वाक्या—'बधूसङ्घायम्' बधूः सीता सङ्घायो (अनुगामिनो) यस्मिन् तादृशं
वनगमनम्, तथा 'सीमातवेण' भाटप्रेक्षा 'वावसिता' चेष्टिता विद्धिता इत्यर्थः
'लक्ष्मणस्य अनुयावा' अनुगमनं यत्र (बहुव्रीहिः) तादृशमपि वनगमनं श्रुत्वा,
बध्वा लक्ष्मणेन च साङ्गं तत्र वनगमनं ज्ञात्वा चितितलरीकुम्भिः 'रुषित' लिङ्गम् अङ्गं
यस्य तादृशः 'कान्तारद्विरदः' वनद्वसी इव, शोकात् भूमिलुङ्घितः सन् इत्यर्थः जीर्णोऽपि
समधिकः जीर्णः सन् अपि, 'उत्थाय' भूमेः उत्थितोभूत्वा युष्मान् द्रष्टुमित एव
'उपयाति' आयाति । अतः तदागमनप्रवृत्तम् अपेक्ष्य इति भावः । प्रहर्षाधी-
कृतम् ॥ ततः लक्ष्मण आह—'चीरमावीतर्रीयानां' बल्लमात्रवसनानां 'वन-
वासिनाम्' वनवासिनाम् अस्माकं मन्त्र्ये 'किं दृश्यम्' न किमपि दर्शनयोग्यमस्ति
इति भावः । एतदेव वचनं समर्थयित्वा अधुनेव महाराजागमनात् प्रागेव, वनगमनं
स्थिरीकृत्य रामः आह—'अस्मात् गतेषु' (सत्सु) 'राजा' दशरथः 'नः' अस्माकं
'गिरःस्थानानि' प्रधानविहारस्थानानि 'पश्यतु' तानि च दृष्ट्वा मनःशान्तिं प्राप्नोतु च ।
दर्शने शोकप्रावल्यात् अनर्थः स्यात् इति मत्वा मन्त्रे राम एवमुवाच ॥ 'इति सर्वे'
'अभिनंतारो जनाः रामसोतावदातिकाललक्ष्मणादिकृपाः 'निषक्रान्ताः' रङ्गमखात्
वर्द्धिताः इत्यर्थः । [प्रागपि वाक्यान्तेऽस्मिन्] । 'इति प्रथमः अङ्कः' समाप्तः ।

[अङ्कः इतिरुद्रिश्च्योऽयम् । अङ्कलक्षणं यथा “मानाभावरसैराद्याः यस्य रोह्यन्वयान् ।
नानाविधानसंयुक्तो दध्मात् तस्मादभवेदङ्कः”] ।

Notes

1. वधूसहायम्—वधूः (सीता) सहायः यस्मिन् । वह । Qual. वनगमनम् ।
Sita followed Rama as his सहाय in वनगमन for she as seen
before was सहधर्मचारिणी ॥ वनगमनम् is obj. of श्रुता ।

2. सौभावं &c.—नु शोभनी भाता, प्रादितत् । तस्य इदम् or तस्य भावः
कर्म वा इति सुभावं + अण् (युवादित्वात् अण्) = सौभावं fraternity or
fraternal affection. वि + अच् + सो क्त कर्मणि = व्यवसितम् undertaken
or done. अनुयाया following. लक्ष्मणस्य अनुयाया, इतत् । सौभावेण
व्यवसिता, इतत् । सौभावं व्यवसिता लक्ष्मणानुयाया यस्मिन् वह । Qual.
वनगमनम् । Lak. followed Rama simply out of fraternity,
there was no compulsion. Mr. Kale here exponnds—सौभावेण
व्यवसितः । तादृशः लक्ष्मणः । तस्य अनुयाया यस्मिन्, वह । But we
reject this for it yields व्यधिकरण वह in the last stage. And
व्यधिवह is not sanctioned by Panini in the usual course. It
is resorted only when there is no way out (अग्निकगति) ।

3. उत्थाय—उद् + स्था ल्यप् । Having risen from lying
posture on the ground. He lay down on the ground out of
शोक that Rama will have to go to forest. His शोक increased
when he heard of वधू and Lakshmana's following.

4. चितितल &c.—चित्रेः तलम् । तत्र रणवः, सुप् सुपा । तेन रुपितम्, इतत् ।
तादृशम् अङ्गं यस्य वह । Qual. कान्तारद्विरदः । A वनगमन out of infatua-
tion rolls on the ground and becomes धूमिधूसरिततनु, so दशरथ
out of शोक rolled on the ground and became so. Hence he
is compared here with a कान्तारद्विरद ॥ शीरशोदन्तो यस्य द्विरदः

elephant, वट्ट । कान्तारस्य (वनस्य) हिरदः, इतत् । उपमान of महाराजः । Again such a दन्तहिरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc. very gently. Hence the poet says "हिरद इव उपयाति" । Also note that the King was already जीर्णः (वृद्धोहानी + क्त कर्त्तरि) i. e. old through age, and it was time for him to retire to the forest by giving राज्य to son (Cp. "वनगमननिवृत्तिः पार्थिवस्य एव तावत्") । And now by शोक he was made more जीर्णः (delapidated), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our चत्वार्य and Tika.

5. चोरमात्र &c.—चोरमेव (वल्कलमेव) इति चोरनामम्, मयूरवासका-
दित्वात् नित्यतत् । चोरमात्रं उत्तरीयं (वासः) येषाम्, वट्ट । Quel. वनवासिनाम्
(which has सम्बन्धे वट्टी) । उत्तरीय though means upper garment,
here it seems to be used for garment in general. वने वसन्ति
ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः । तेषाम् ॥

6. अस्मासु—भावे ७मी । This shows Rama's decision to go to the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान चट्ट, so here शिरस् means प्रधान । Thus Mr. Shastri renders it as "प्रधानावसथानि" (chief places of abode). Following him Mr. Kale also says "प्रधान-निवासस्थानानि" । To avoid शोकवाङ्मय Rama does so and retires to forest before Dasaratha comes there, and not that he disobeys father's order to wait, or goes out without paying respect to his father. Though in Ramayana we see Rama taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II. sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान । Prof. Devadhar renders it as “शिरः सादृश्यानि” i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्त्राणानि hero for शिरःस्थानानि । In that case the sense is—we have here left off our princely turbans and helmets (शिरस्त्राण), the dress of an aristocrat चरित्र । Sita as a नवोद्गा वधू has also left it or other head-ornaments off (Comp. “किनव” विमुक्ताभरणानि” ante.), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काशमीनांन) —it was a principal dress—so also mention of शिरस्त्राण is significant and seems to be deliberate. In the reading ‘शिरःस्थानानि’, how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act II. we see Dasaratha as “उन्मत्त इव प्रलपन् समुद्रगृहे गयानः” । But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्त्राण) ; these also contrast well with चौर here.

8. Remark—अह is an Act, see Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama,

प्रतिमानाटकम्

द्वितीयोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः । खेषु खेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

(प्रविश्य) प्रतिहारी—अय्य ! किं एदम् । [आर्यं किमिदम् (वा किमेतत्)] ।

Beng.—(तारपत्र काञ्चुकीयैर अवेश) काञ्चुकीय—ওহে দ্বাররক্ষাঘ নিবুল্ল ব্যক্তিগণ ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবধান কর ।

(अवेश करिष्या) अतिशयै—आर्य ! व्यापार कि ? (or—कि इहेराछ ?)

✓ (Then enters Chamberlain)

Chamberlain.—Ho guards in charge of the gates ! Please be on your watch in your respective situations.

(Entering) Gate-keeper (Portress)—My lord ! What is the matter ?

Tika.—‘भोः प्रतिहारव्यापृताः’—द्वाररक्षाकर्माणि निवृत्ताः अनाः [विशेषण-मात्रप्रयोगो विशेष्ये] । ‘अप्रमत्ताः’—अवहेतायुक्ताः अनवधानरहिताः इत्यर्थः, अतएव सावधानाः इति दावत् ‘भवन्तः भवन्तु’ मुन्तु ॥ किं एदं जातम् वा हतम् इति शेषः ।

Notes.

1. কাঙ্ক্ষকীয়:—অন্য: পুরাদিপদ্যবৈকল্যমৌল: হহ: প্রাদল্য: । তদাহি—অন্য:—
পুরচরো হহৌ ত্রিণৌ গুণগণান্বিত: । সৰ্বকাব্যায়কুশল: কঙ্ক্ষকীষমিধীযতে ।
কঙ্ক্ষকৌ এব কাঙ্ক্ষকীয়: ইতি লক্ষ্যপ্রত্যয়: ইতি প্রাগ্‌ব্যাখ্যাত: ।

2. প্রতিহারব্যাপ্তা:—case of address ; adj.—used as a noun ; or
substantive here. প্রতিহার: হারম্ । লক্ষণয়া [by transference of
epithet] হাররচনাম্ । তব ব্যাপ্তা: ইদি সহসুপেতি সমাস: । Here the
word is not প্রতিহারিন্ in the masculine, but প্রতীহারী in the femi-
nine. For later we have—“भवति, गच्छ” । For details of
note see প্রতীহাররচী in Act I.

3. অপ্রমত্তা:—adj to ভদ্রতা: । প্র + মদ + ত্ত কৰ্ত্তরি । প্রমত্ত: অসংযত: ;
তচ্ছাদন্য ইতি নঞসমাস: । Careful.

কাঙ্ক্ষকীয়:—এব হি মহারাজ: সত্যবচনরচনাপরো রাম-
মরণম্ গচ্ছন্তমুপাবর্তয়িতুমশক্ত: পুত্রবিরহশোকাগ্নিনা
দগ্ধ-হৃদয়: উন্মত্ত ইব বহু প্রলপন্ সমুদ্রগৃহকে শয়ান:—

মেরুশ্চলন্বিব যুগলয়সন্নিবর্ধে

শোণং ব্রজন্বিব মহোদধিরপ্রমেয়: ।

সূর্য: পতন্বিব চ মণ্ডলমাত্রলক্ষ্য:

শোকাৎ ভৃগুং শিথিলদেহমতির্নরেন্দ্র: ॥ ১ ॥

প্রতিহারো—হা হা এষংগম্মো মহারাম্মো । [হা হা এব-
গতো মহারাজ:]

Beng.—কাঙ্ক্ষকীয়—গম্ভীর গভ্যপালনোক্ত অসংযত মহারাজ
রামচন্দ্রকে বনগমন হইতে অতিনিবৃত্ত করাইতে অসমর্থ হওয়ায় পুত্র-
বিচ্ছেদশোকানলে তাঁহার হৃদয় দগ্ধ হইয়া বাইতেছে—এবং তিনি

সমুদ্রগৃহে শয়ন করিয়া উন্নতের তায় বিবিধ প্রলাপ করিতেছেন।
আসন্ন প্রায়ে (রানগবনে) সুযেক পর্বতের তায়, পরিভ্রমণ দহা
মাগরের তায় এবং মণ্ডলমাত্রলক্ষ্য অন্তগামী স্বর্ঘ্যের তায়, শোকে
তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিকীর্ণ হইয়াছে।

প্রতি—আহা আহা! মহারাজের এই দশা হইয়াছে।

Eng.—Cham.—Here is his majesty Dasaratha true to his
promise, lying in the ocean pavilion and variously lamenting
(prattling) like an insane—with his heart burnt with the
heat of grief due to the separation from his son-whom he has
been unable to hold back from retiring to the forest. Owing
to the grief, the body and the mind of the King have been
entirely perturbed just like the Mt. Meru at the impending
dissolution (of the world), [or] like the vast ocean going to
be dried up, [or] like the sun which is going down to setting
hill—his orb only being visible.

Portress—Alas! Such is the plight of his majesty.

Tika.—‘সত্যবচনরক্ষণপরঃ’ কৈকীয়া যত্ন বরদানরূপং ‘সত্য’ শব্দক্ বা তস্য বচনং
প্রতিশ্রুতিঃ ‘তস্য রক্ষণম্’ পালনম্ ‘তদেব পরম্’ প্রধানম্ ‘অষ্টম্’ যস্য ‘স’ প্রতিশ্রািপালন-
পরাযক্ ইত্যর্থঃ ॥ ‘উপাবর্তনং যিতুম্’ নিবর্তনং যিতুম্ অশক্তঃ, ‘পুত্রবিরহশোকাগ্নিনা’
তনয়বিরহে দগ্ননিতঃ যঃ শোকঃ তদ্রূপেণ অনলীন ‘দগ্নধনুদয়ঃ’ তদ্বচনিতঃ ‘প্রলপন’
প্রলাপবাণীবানি উচ্চারয়ন্ ‘সমুদ্রগৃহকে’ ধারায়ননিকিতনে শয়ানঃ—

অন্যঃ—যুগলয়সন্নিকর্ষে চলন্ মেরুবিদ্যে যৌবন্ ব্রজন্ অপ্রমিয়ঃ মল্লোদধিরিব,
মণ্ডলমাত্রলক্ষ্যঃ পতন্ সূর্য্য ইব, মরেন্দ্রঃ শোকাৎ ভগন্ শিথিলদেহমতিঃ
(সংলাতঃ)। ১।

আখ্যা—‘যুগলয়সন্নিকর্ষে’ যুগলয়স্য ন্যায়স্য ‘সন্নিকর্ষে’ সামীপ্যে সতি,

‘चलन् कल्पमानः मेरुः’ सुमेरुपर्वतः इव, ‘शोधम्’ शुष्कतां जलशून्यताम् इति यावत्
 ‘व्रजन् प्राप्तुं वन् अप्रमेयः’ विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अव-
 धारयितुम् अशक्यः इत्यर्थः ‘महोदधिः’ महासमुद्र इव, ‘मण्डलमाचलचाः’ किरणानाम्
 उपसंहारात् मण्डलमात्रदशाः ‘पतन्’ अस्तं गच्छन् सृष्टा इव, ‘नरेन्द्रः’ नृपतिर्दशरथः
 ‘शोकात्’ आसन्नपुनर्विच्छेददुःखान् ‘भृशं’ नितरां ‘शिथिलदेहनतिः’ श्लथकायवृद्धिः
 विह्वलशरीरमनाः इति यावत् (अधुना सज्जातः) । ‘एवं गतः’ एतादृशीं शोचनीयाम्
 अवस्थाम् प्राप्तः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

Notes

1. महाराजः—महान् चासौ राज्ञश्चेति कर्मधा । टच् comes to the word in तत्पुरुष by the rule—राजःङः सखिभ्यष्टच् ।

2. सत्यवचनरत्नपरः—मत्स्य वचनमिति इतत् । तत्परत्नम् इति इतत् ।
 तदेव परं प्रधानं वस्य स इति बहु । Out of affection for Rama, Dasa,
 may waive his प्रतिज्ञा to Kaikeyi, but to save his father from
 such possible अन्याय, Rama retired to forest without taking
 leave of his father. The poet did this to make his hero more
 elevated as a धर्म and सतावीर ॥ So the reading सत्यवचनरत्नपरम्
 (Q. रामम्) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत् + णिच् + तुमुन् । पुनर्विरहशोकाग्निना—
 पुनरेव विरहः इति सुप्तसुपेति ; पुनान् पुनस्य वा विरह इतत् or सुप्तसुपा may
 fit in well here. तज्जन्यः शोकः इति शाकपायिर्वादित्वात् समासः । स एव
 अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः । तेन ।

5. दग्ध हृदयः—दग्धम् हृदयं यस्य स इति बहु । The agent of the
 root दृङ् [of दग्ध] is the—शोकाग्निः which is set apart from the
 compound word दग्धहृदयः । Such a practice is allowed and
 parsed by the dictum—दीपिचत्वेऽपि समकत्वात् समासः ॥ समुद्र-
 रङ्गके—Locative case. Haravali writes—समुद्रगृहमित्याह ; धारादन्त-

निकेतनम्; A pavillion or house fitted with springs [font-tains] was called समुद्रगृहम्—जलयन्त्रगृहमिति विकाशार्थः । सुदं समुद्र-
गृहमिति अन्वयार्थं कन् प्रत्ययः, अधिं ७मी । or समुद्रगृहक may mean a
big palace standing facing a lake; big lakes often pass by
the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जय-
पुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगल्यसन्निकर्षे—अधिं or भावे ७मी । युगानां चतुर्थ्यस्य चयः विनाशः
इति इतत् । तस्य सन्निकर्षः प्रत्यासत्तिः इति इतत् । तस्मिन् । प्रत्यासत्रे सति ।
युगानाम् अवसाने इति भावः । प्रलये इत्येव अर्थः ।

8. शेषम्—obj to व्रजन् । युष् + घञ् भावे । युक्तताम् ।

9. महीदधिः—महान् उदधिरिति कर्मधा । The rule "आन्महतः सना-
नाधिकरणजातीययोः" directs आत् after महत् ।

10. अप्रमेयः—प्रमातुम् परिमातुम् परिच्छेत्तुम् इति यावत् (to measure)
शक्यः इति प्र + मा + यत् ; तस्मात् अन्वः इति नञ्समासः । The महीदधि is
also so described by Kalidasa in Raghu XIII.

11. मण्डलमावलम्बाः—मण्डलम् एव इति मण्डलमावम्—मधुरव्यं सकादित्वात्
नित्यसमासः, only the orb ; तेनैव लम्बाः दृश्यः इति सहसुपा ; qual. सूच्यः ।

12. पतन्—पत् + शट् । adj to सूच्यः ; Like the sun the king
is about to set or die.

13. शोकात्—हेतौ प्रभो ; यदा शोकम् आयित्य इति ल्यप्-लोपे प्रभो ।

14. शिथिलदेहमतिः—adj to नरेन्द्रः । देहस्य मतिश्च इति देहमती—
हन्समासः । शिथिले देहमती यस्य स इति बहु । Not only his देह bnt
internal मति too is declining fast ; this suggests his approaching
death. The three उपमा paints loss of power becoming more
and more distinct and manifest to all.

N. B.—The rhetoric in the sloka is मालोपमा—मालोपमा यदै-

कस्योपमानं बहु दृश्यते । Here is one उपमेय only—it is नरेन्द्रः ; but three upamans—मेरुः, महोदधिः and सूर्यः ; hence it is मालोपमा ।

He was high like Meru by his stature, colour and चित्तौघः ; like ocean by his अगाधता of गुण ; and like sun by his power.

काञ्चुकीयः—भवति ! गच्छ ।

प्रतिहारो—अय्य ! तह [आर्य्य तथा] । (निष्क्रान्ता) ।

काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु (? नु) खलु रामनिर्गमनदिनादारभ्य शून्यं वेयमयोध्या संलक्ष्यते । कुतः ?—

Cham.—Madam ! Please go onwards !

Port. — Sir ! Let it be so—(goes away).

Ch.—(Looking around) Alas ! The city (of Ayodhya) appears void from the very day Ramchandra left it. How ? (or-do you ask why ?)—

Beng.—दाऊ—ভায়ে চল । প্রতি—আর্য্য ! তথ্যহ । (চলিয়া গেলেন) । কাঞ্চু—(চারিদিক দেখিয়া) অহো ! দ্রামচন্দ্রের বনগমন দিন হইতেই অযোধ্যা পুরী যেন শূন্য বলিয়া দোষ হইতেছে (or—অযোধ্যা পুরী শূন্য দেখাইতেছে) । কিরূপ ?—

नागेन्द्राः यवसाभिलाषविमुखाः सास्त्रं क्षणाः वाजिनो

ऋषाशून्यमुखाः सद्यद्वनिताबालाश्च पौरा जनाः ।

त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा

रामो याति यथा सदारसहजस्वामीव पशान्तरामो ॥ २ ॥

अन्वयः—सास्त्रं क्षणाः नागेन्द्राः यवसाभिलाषविमुखाः । वाजिनः ऋषाशून्यमुखाः ।

अमी त्यक्ताहारकथाः सुदीनवदनाः उच्चैः क्रन्दन्तः सद्यद्वनिताबालाः पौराः जनाश्च यथा दिशः सदारसहजो रामो याति तामेव पशान्ति ।

The elephants, with tears in eyes, have desisted from taking fodder (have lost any desire for fodder). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramchandra has gone away with his wife and brother.

Beng.—গজরাজগণ সজলনয়নে আহার গ্রহণে বিরূপ হইয়াছে । অশ্বরাশিও হেঁদারব বন্ধ করিয়াছে । আবালবৃদ্ধবনিতা পুত্রবাসিবর্গ ভোজনের কথাও ভুলিয়া গিয়াছে । তাহারা দীনমুখে উচ্চরবে ক্রন্দন করিতেছে ; আর ভ্রাতা ও পত্নী সহ রানচন্দ্র যে দিক দিয়া গিয়াছেন সেই দিকেই তাকাইয়া রহিয়াছে ।

Tika.—‘সাম্রাজ্ঞ্যাঃ’ সজলনয়নাঃ ‘নাগিন্দ্রাঃ’ গজশিষ্টাঃ ‘যবসামিলাষমিসুখাঃ’ স্বাঘযচ্ছবে স্পৃহার্জিতাঃ ‘বাজিনঃ’ অশ্বাঃ ‘ক্লেদায়ন্যমুখাঃ’ অনিরুদ্ধিতবদনাঃ । ‘অমী’ পুরতীক্ষ্মমানাঃ ‘লক্ষ্যাহারকথাঃ’ পরিত্যক্তভোজনবার্তাঃ ভোজনস্য কথামপি পরিত্যজ্য ইত্যর্থঃ সুদীনবদনাঃ সালিগ্ধাঃ দৈন্যাকালমুখাঃ ‘ভৃষ্যঃ’ তারস্বরেষু ‘ক্রন্দনঃ’ বদনঃ ‘সহস্রবালবনিতাঃ’ বৃদ্ধস্বথ্যা বালৈঃ বনিতামিয সহ ‘পৌরাঃ’ পুরনিবাসিনঃ জনাঃ ‘যথা দিশা’ যেন দিগ্বিভাগেন ‘সদারসহজঃ’ পথ্যা সীতয়া তথা সহজেন সাদা লক্ষ্যেন চ সহ ‘রামঃ য়াতি’ তামেব দিশম্ পশ্যন্তি নিরীক্ষন্তে । শার্দূলবিক্রীড়িতং ভূতম্ ॥

Notes

1. অচী তু বা (তু) স্বলু—Indeclinables—denoting certainty in grief. স্বলু অবধারথে অব্যয়ম্ । তু ইতি বাক্যলঙ্কারে—যদা অবধারণদার্থ্যার্থে । Bhasa uses both তু and তু in such cases.

2. রামনির্গমনদিনাত—চারদ্বয়দ্বয়গে ১মী । রামস্য নির্গমনং অধীধ্যায়াঃ বহির্গমনমিতি ইত্যম্ । তস্যদিনমিতি ইত্যম্ ; তস্মাত্ ।

3. संलघाते—सम् + लच् + कर्मणि वाच्ये लट् ते । दृश्यते appears.

4. सासौजसाः—अलम् बहु । असौः सह वर्त्तमानं यत् तदिति बहु । सान् ईदृशं येषां ते इति बहु । Prof. Kale connects it with वाजिनः । But we differ, for otherwise खाद्यविमुखता of elephants are not vividly accounted for.

5. नागेन्द्राः—नागेषु इन्द्राः श्रेष्ठा इति सुप्सुपा । नागोयम् इन्द्र इव इति उपमिततत् ; or नागानाम् इन्द्राः, श्रेष्ठे इतत् ।

6. यवसाभिलाषविमुखाः—adj to नागेन्द्राः । यवसस्य पयस्यायस्य (fodder) अभिलाषः इति इतत् । विरुद्धं मुखं यस्य स इति विमुखाः—बहु । यवसाभिलाषात् or तत्र विमुखाः इति सहसुपा ।

7. ऋषयाश्चमुखाः—adj to वाजिनः ; ऋषयाश्चमिति इतत् । तादृशानि मुखानि येषां ते इति बहु ।

8. त्यक्ताहारकथाः—आहारस्य कथाः इति इतत् । त्यक्ता आहारकथाः यैस्तै इति बहु ; adj to जनाः ।

9. सुदीनवदनाः—adj to जनाः । सुहृदीनम् इति प्रादि । सुदीनानि वदनानि सुस्नानि येषां ते इति बहु ।

10. सहस्रवनिताबालाः—adj to जनाः । सहस्रं वनिताश्च बालाश्च इति सहस्रवनिताबालाः इत्यसमासः । तैः सह वर्त्तमानाः ये ते इति तुल्ययोगे बहु ।

11. पौराः—पुरे भवाः इति पुर + अण् ; adj to जनाः ।

12. दिशः—करणे or प्रकृत्यादित्वात् द्वितीया ; cf. कतमेन दिग्बिभागेन गतः सः जाल्मः ?

13. सदारसहजः—adj to रामः ; सह जायते इति सह + जन् + ङ कर्त्तरि । सहोदरः i.e. भ्राता । दारायसहजश्च दारसहजाः or better दारसहजीas in भक्त्युदात्तयोः । ताभ्याम् सह वर्त्तमानः यः स इति बहु ; here दार meaning wife is masc. plural, but कलत्र as seen before is neuter sing.

यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । (परि-
क्रम्यावलोक्य) अये, अयं महाराजो महादेव्या सुमित्रया च
सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्य आत्मानमेव
संस्थापयन्तीभ्याम् अन्वास्यामानस्तिष्ठति । कटा खल्ववस्था
वर्त्तते । एष एष महाराजः—

Eng.—Let me too approach his majesty. (Having walked
round and looking) Well ! here sits his majesty being
waited upon by her majesty the chief queen and queen
Snmitra who have checked their grief however unbearable it
may be, due to their separation from their sons, and have
composed their own selves. Alas ! What a pitiable condition.
Here is his majesty.

Beng.—আমি তাহ'লে এখন মহারাজের কাছেই বাই। (পরি-
ক্রমণ করিয়া এবং চারিদিক্ দেখিয়া) এই যে মহারাজ এইখানেই
আছেন। মহারানী (কোশল্যা) এবং (রাণী) সুমিত্রা পুত্রবিচ্ছেদ-
শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই
সাব্যস্ত হইয়া (আপনা হইতেই সুস্থির হইয়া) এখন মহারাজের ভ্রমণ
নিবৃত্ত আছেন। আহা! অত্যন্ত কষ্টের অবস্থা হইয়াছে। এই
আনাদের মহারাজ—

Tika.—महादेव्या 'सुमित्रया राज्ञ्या' कौशल्या इत्यर्थः । 'सुदुःसहमपि' सीदुम्
अशक्यमपि, 'पुत्रविरहसमुद्भवं' तनयविच्छेदजनितम् शोकम् 'निगृह्य' दमयित्वा ।
'संस्थापयन्तीभ्याम्' पर्यावस्थापयन्तीभ्याम् महादेवीभ्याम् अन्वास्यामानः 'उपस्थापयन्तीः'
संस्थापयन्तीः तिष्ठति । कटा कटदायिका 'अवस्थावर्त्तते' ।

Notes

1. समीपवर्ती—adj to अहम् । संगताः आपो यत्र तत्र समीपमिति बहु

“सकपुरम् पयामानसि” इति समासान् अः । “हान्तरुपसंगेभ्योऽप ईत” इति अप ईत्वम् । समीपे वर्तते इति समीप + इत + णिन् यावदभवानि इति वावयुक्तम् ।

2. महादेव्या मुनिवया च — अनुक्ते कर्तरि द्वतीया the verb being अन्वाख्यमानः । महादेवौ तथेति कर्मधा पुंवदभावश्च । महती महादेश्य ।

3. सुदुःसहम्—दुःखेन सहाते इति दुः + सह् + खल् कर्मणि । मुष्टुदुःसहम् इति प्रादि ; adj to शोकम् ।

4. पुनर्विरहसमुद्भवम्—adj to शोकम् ; सम् + उद् + भू + णप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुनश्च विरह इति सुप् सुपा or इतन् ; or इतन् । पुनर्विरहः समुद्भवः यस्य तमिति बहु ।

5. निगृह्य—नि + गृह् + लाप्—Having checked

6. चात्मानम्—obj to संस्थापयन्तीभ्याम् । It refers to Kanslaya's as well as sumitra's own selves.

7. संस्थापयन्तीभ्याम्—adj to महादेव्या and मुनिवया to be taken together, hence dual. सम् + स्था + णिच् + शट् fem. द्वतीया द्विवचने ।

8. अन्वाख्यमानः—अनु + आस् + कर्मणि वाच्ये शानच् । Participle adj. to महाराजः—its subject is महादेव्या and मुनिवया । अनु + आन् is identical with उप + आस्—hence it means to serve, to wait upon. The construction runs thus...चात्मानामेव संस्थापयन्तीभ्याम् महादेव्या मुनिवया च अन्वाख्यमानः महाराजः तिष्ठति ।

9. कष्टा—adj. to अवस्था । कष्ट is both noun and adj ; when adjective it means painful or pitiable.

पततुस्त्रयाय चोत्थाय हाहेतुस्त्रैर्लपन् मुहुः ।

दिशं पशति तामेव यया यातो रघूदहः ॥३॥

(निष्क्रान्तः) ॥ मिथर्विष्कम्भकः ॥

अन्वयः—हा हा इति मुहुः उर्ध्वः प्रलपन् उत्थाय उत्थाय च पतति । यया [दिशा] रघूदहः यातः तामेव दिशं पशति च ।

Eog.—(His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying "alas ! alas !" and is (now) rising and (then) falling. He casts his eyes on the very direction through which the best of the Raghns has departed. (Exit). [Interlude].

Beng.— (आमानेन एहं महाराज) हा हा एहं प्रकार उच्चरवे पुनः पुनः विनाप करतः (एकवार) ठेठितेहेन (आवार) पड़ितेहेन : आर ये दिके रघुनाथ गियाहेन सेह दिकेई दृष्टिपात करितेहेन । (निरुपग)—विरुद्धक ॥

Tika.—'हा हा' अहो कष्टम् [आदिने विरक्तम्] इति इत्यम् मुहः पुनः पुनः 'उच्चैः तारस्वरैश्च प्रलपन्' विलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, (अस्माकं महाराज) 'उत्थाय उत्थाय पतति' अधुना गथायाः उत्तिष्ठति तन्मूर्च्छन् एव शोक-विह्वलत्वात् भूमौ निपतति, (अपि च) यथा दिश्या येन दिविभागेन रघूदहः रघुकुल-भूषणः रामो यातः वनमुद्दिश्य चलितः तामिव दिशं पश्याति निरीक्षणे च ।

Notes

1. इति—अन्यथ—obj. to प्रलपन् ।

2. रघूदहः—verh to यातः । उदहति इति उद् + वह + अच् कर्त्तरि । रघूनां लक्षणाया रघुवंशीयानाम् उदहः इति इतत् । उदहः glory, glorifier.

Remark—A विक्कभक्तः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be मिय when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a मुहविक्कभक्त see beginning of Act VI here. There the actors are of higher order.

Thus we read in Sabityadarpan :—

वृत्तवर्त्तिष्यमानानां कथाशानाम् निदर्शकः । संक्षिप्तार्थं विष्कम्भ आदावदस्य दर्शितः । मध्येन मध्याभ्याम् वा पात्राणां सम्प्रयोजितः । गृहः स्यात् स तु सङ्कीर्षणीय-
मध्यामकल्पितः ।

(ततः प्रविशति यथानिर्द्दिष्टो राजा देव्यौ च)

N. B.—Here the scene (दृश्यपट) is lifted up and is seen (by the audience as—the king entering as described (i.e in a wailing mood) being waited upon by the two queens Kansalya and sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनूजाः ॥

Prose—(चन्वयः)—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा ! मे तनूजाः वनं गताः किल ।

Eng. - Alas ! my darling Rama the gladdener of the eyes of the people ! Alas ! my darling Lakshmana whose person is full of all auspicious marks all over ! Alas ! devoted Maithili (the daughter of the ruler of Mithila) whose heart (mind.) is ever fixed on her husband ! Alas ! my sons have all departed to the forest.

Beng.—हा वत्स ! लोकलोचनानन्दराम ! हा गर्वमूलकगशरीर लक्ष्मण । हा पतिगतप्राणा साध्वि मैथिलि ! आहा, आमार पुत्रगण सब बने गियाছে ।

Tika.—हा अहो वत्स ! प्रियतम ! जगतां जगज्जनानां 'नयनाभिराम' लोच-
नानन्ददायक राम ! हा अहो वत्स 'सल्लक्षणसर्वगाव' शोभनचिह्नयुक्तसकल-शरीर
लक्षण ! हा माध्व सुमीलि ! 'पतिस्थितचित्तहृत्ते' प्रतिगतप्राप्ते मैथिलि सीते !
हा हा 'मे मम तनूजाः' तनयाः 'वनं काननं गताः' प्रस्थिताः किल [ऐतिह्ये अरुची
अवधारणे वा अन्यथम्] वनं ते प्रस्थिताः इति मद्यं न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world (by trans-
ference of epithet—लक्षणाद्व्या) ; जगदासिनामित्यर्थः, शेषे इष्टी ।

2. नयनाभिराम—adj. to राम which is in the vocative case.
अभिरममिति अनेन इति अभि + रम् + णिच् करणे घञ । नयनयोरभिरामः
इति इतत् ।

3. सल्लक्षणसर्वगाव—adj. to लक्षण ! लक्षणेः शुभचिह्नैः सह वर्तमानं
दत् तदिति बहु । सर्वं गावमिति कर्मधा । सल्लक्षणं सर्वगावं यस्य स इति बहु ।

4. माध्व—adj. to मैथिलि । fem. of साधु is साध्वी as well as
साधु ; all the words used in सम्बोधने ।

5. पतिस्थितचित्तहृत्ते—adj. to मैथिलि । चित्तस्थितिः (function)
इति इतत् । पत्यौ स्थिता इति उच्यते or better सुप्-सुवा । पतिस्थिता चित्त-
हृत्तिर्यस्याः सा इति बहु ; तत्सम्बोधने । Mark the appropriate adjectives
used here by Dasaratha.

6. तनूजाः—तनू or तनु = देहः । ततः जायते इति तनू + जन् + ऊ कर्त्तरि ।
(those born of my loin i. e. my sons). By this Dasaratha
seems to include Sita as well—the wife of his तनुज and is
like his daughter. Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुची etc । तेषां वनगमनं न मद्यं रोचते इति भावः ।
I do not approve of their banishment, or they are indeed
gone to वन though not declared directly by me.

(राजा)—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्त-
स्नेहमपि तावन्नक्षणं द्रष्टुमिच्छामि । वधु वीदेहि—

Beng.—कि आश्चर्या ! लक्ष्मण जातार प्रति अश्रुवागदधतः पित्र्येह
उपेक्षा करिबाहे तबुओ आमार ताहाके देखिते ईच्छा हईतेहे । हा
वधु जानहि—

Eng. What a wonder ! Lakshman has bade good bye to
his devotion for his father on account of his (deep) affection
for his brother, yet I long to see him. Alas Sita ! my
daughter-in-law !

Tika—'चित्रम्' विस्मयजनकं 'खलु इदम्' यत् 'भ्रातृस्नेहात्' भ्रातरि राम-
चन्द्रे लक्ष्मणस्य यः स्नेहातिशयो विद्यते तस्यैव प्रभावात् 'पितरि मयि विमुक्तस्नेहमपि
त्याक्तानुरागमपि तावत् लक्ष्मणं द्रष्टुमिच्छामि' अभिलषामि । [हा] वधु ! वीदेहि
विदेहराजतनये । यद्यपि लक्ष्मणः रामचन्द्रं प्रति भक्तिम् अनुसृत्य माम् उपेक्ष्यैव
वनं गतः, तथापि तं द्रष्टुम् इच्छामि इत्येव विषयकरम् । [तथा च "प्रत्य-
यवचं चेतः विगुह्येषपि वन्धुः" — श्रीश्रीचण्डिकायाम्] ।

Notes

1. चित्रम्—adj to इदम् ।
2. भ्रातृ स्नेहात्—हेतौ ५मी । यदा भ्रातृस्नेहम् अनुसृत्य इति ल्यप् लोपे
५मी । भ्रातुः स्नेहः इति इतत् or भ्रातरि स्नेहः सुप् सुपा ।
3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तनिति वधु ।
Qual. लक्ष्मणम् ।

Remark—Here the paternal feeling has got triumphant.
Lakshmana loved both his father and brother ; but his love
for his father yielded to his love for his brother which led
him to follow Rama to the forest—without caring for what

may befall his father the King. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman (to him) and longs to see him (Lakshman) again. Here the unselfish love of the King has been very nicely depicted. It is what is called *visuddha vatsalya* (विगुड वात्सल्या) — in the rhetorics of the Vaishnavs headed by Sri Rupa Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called *माया* and that it is *नौचमासी* [flows on to lower gradations].

रामेणापि परित्यक्तो लक्ष्मणेन च गहि^०तः ।

अयशोभाजनं लोके परित्यक्तस्त्वयापरहम् ॥५॥

Prose.—अहं रामेणापि परित्यक्तः; लक्ष्मणेन गहि^०तः । त्वयाऽपि परित्यक्तः (सन्) लोके अयशोभाजनं [संजातः] ।

Eng. — [My darling Sita] forsaken as I have been by Rama, I have been blamed by Lakshmana. Now being abandoned by you, I have turned out an object of ill fame.

Beug.—(२९८ गीते) रामेण मत्त पूत्रेण आनाय त्याग करिष्या गिराद्धे लक्षणं आनादे कट्टे वाक्य कहिष्याद्धे । आवार तुमिण्ड छाडिष्या गिराह ताई आमि लोके कलङ्कभागी हईराहि ।

Tika.—वत्से सीते ! अहं रामेण अपि पितृभक्त्यैव युष्मत्कालिना अपि मम पुत्रेण रामचन्द्रेण परित्यक्तः संज्ञितः । (तथा) लक्ष्मणेन गहि^०तः “हनिष्ये पितरं इह कैंक्यासक्तमानसम्” इत्येवंप्रकारेण कंदर्यितः । (तदपि कथंचित्तमया सीदम् यतीवशं हृदयिना पुरुषः ननु नार्यः । परम्) त्वया अपि कौमल्यदयया रमणीयत्वेन पुत्रवध्वा परित्यक्तः सन् अहं लोके जन-समाजे अयशोभाजनम् कलङ्कास्पदं संजातः इति ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह् + क्त कर्मणि । Lakshman attacked the old King with furious words. These will be found in the Ramayan.

3. अयशाभाजनम्—same case with अहम् । भाजनं पात्रम् । यशः ख्यातिस्तथा । अन्वदिति अयशः—तदन्यत्वमित्यर्थे नञवत् । अयशसः भाजनम् इति इतत् । भाजनम् is a word always used in the neuter and hence known as अग्रहद्विजम् । To be forsaken by meritorious पुत्रवधू, too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधु वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः । शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौशल्यामातः कासि ?

Eng.—Ram ! my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children please give reply. Alas ! all is void, nobody replies, Ho the son of Kausalya where are you ?

Beng.—पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, हे आमार नेहताऊन सन्तानगण आमार कथार उत्तर दाओ । अहो, सब शून्य—केहई उत्तर दितेहे ना । कौशल्यानन्दन, तूनि कोथार ?

Tika.—‘प्रयच्छत ईदृ मे’ मर्दा ‘प्रतिवचन’ प्रत्याक्षर ‘पुत्रकाः’ ई अनुकम्पिता खेदभाजनतयाः । ‘शून्यमिदम्’ न कोऽपि अत्र वर्तते इत्यर्थः । यदा खेदभाजनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यमन्ये । कौशल्यामातः—कौशल्यानन्दन ! ‘कासि’ क कुत्र अस्ति त्वमिति शेषः ।

Notes

1. प्रयच्छत—प्र + दा भ्वादि (= यच्छ) + लोट त ।

2. मे—सम्प्रदाने चतुर्थी ।

3. प्रतिवचनम्—प्रति + वच् + लुट् ; obj. to प्रयच्छत ; reply.

4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in-law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form should have been कौशल्यामातृकः ;—as कप् must be added to all words ending in कृ in the Bahuvrihi Samasa by the rule—नयूतय । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say anything on such forms so we take these as irregular uses or शिष्टप्रयोग । As said before Pt. Shastri &c however thinks the कप् optional here. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. “मातृकस्य मातुः पुत्रे मातृ सती धौ” । this is explained as महाकुलसम्भूतायाः मातुः स्तुत्यापतास्यापिस्तुतिर्मातृस्तुतिसत्त्वा गम्यमानायां मातृकस्य मातः स्वात् धौ परे (सम्बोधने इत्यर्थः) पुत्रे वाच्ये । हे मातृमातः । हे मातृमातः = हे पुत्र धन्योऽसि ।

The simple meaning is this—the word मातृक (in Bahuvrihi) is changed to मातः in the vocative case provided the mother be of noble lineage and the son is referred to. Here the word कौशल्यामातः thus refers to Ram, and Kausalya comes of noble lineage and so we have got this form only—the meaning being

"oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्या". Kausalya was the daughter of the King of Kosala (कौशल) —it is South Kosala (दक्षिणकौशल) quite different from North Kosala (उत्तरकौशल) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and the latter corresponds with the tract of land near about Jubbulpur in the Central provinces. —(Mahakosal congress committee)

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !

गुरुशुश्रूषणेयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ६ ॥

Eng.—On Ramchandra, true to your words ! conquerer of anger (subduer of wrath) ! devoid of (or—free from) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—হে সত্যপ্রতিজ্ঞ, ক্রোধজয়িন্, শ্বেবরহিত, জগৎপ্রিয়, হে গুরুশ্রাবাপরায়ণ (দ্রাব), আমার কথার উত্তর দাও ।

Tika—'सत्यसन्ध' अवितथप्रतिज्ञ ! (यतः रामचन्द्रः पित्रसत्यपालनार्थं जनं प्रस्थितः अतः स सत्यसन्धः), जितक्रोध ! क्रोधजयिन् (निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अतः जितक्रोधः सः), विमत्सर ! मात्सर्यरहित ! (भरतस्य राज्यलामेऽपि तं भरतं प्रति विद्वेषरहितः अतः विमत्सरः), जगत्प्रिय ! (स्वगुरुः जनप्रीतिम् सोऽर्जितवान् अतः स जगत्प्रियः), गुरुशुश्रूषणे युक्त ! गुरुणा पूज्यानां शुश्रूषणे सेवायाम् युक्त रत ! (राक्षसवधादिना विश्वमित्रादीनां पूज्यानां सेवासु च नियुक्तः अतएव गुरुशुश्रूषणे युक्तः) 'मे मया' प्रतिवाक्यं प्रत्यातरं प्रयच्छ' इति ॥

Notes

1. सत्यसन्ध—vocative case. सत्या सन्धा प्रतिज्ञा यस्य स इति बहु ।

2. जितक्रोध—जितः क्रोधः येन स इति बहु । See Tika also.

3. विमत्सर—मत्सरम् विद्मः । विगतं मत्सरं यस्मात् स इति बहु ; alternative form is विगतमत्सरः by the rule “प्रादिभ्यो धातुञ्जस्य बाधो वा चोत्तरपदलोपयेति” । See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [by transference of epithet or लक्षणा] जगदासिनां प्रिय इति इतत् । प्रीणाति इति प्री + क कर्त्तरि = प्रियः ।

5. गुह्यगुह्येषु—गुह्याणां (कर्मणि इष्टी) गुह्यगुह्येषु सिवा इति इतत् । श्रु + सन + क्ताट् = गुह्यगुह्यम् । विषयाधिकरणे ऽसौ ।

Remark—All the adjectives used here are significant proclaiming various virtues of Ram so here is the rhetoric known as Parikara “सामिप्रायोः विशेषणैः परिकरो मतः”—Sahityadarpa.

(राजा) हा कासौ सर्वजनहृदयनयनाभिरामो रामः, कासौ मयि गुर्वनुवृत्तिः । कासौ शोकार्त्तेषु अनुकम्पा । कासौ लणवद-
गणितराज्यैश्चर्यः । पुत्र राम ! त्वद् पितरं मां परित्यज्य किम-
सम्बन्धेन धर्मेण ते कृत्यम् । हा धिक् ! कष्टं भोः—

Eng.—Alas ! where is Ram—the gladdener of the eyes and heart of all ! where is his extreme obedience to me ! where is his sympathy with the aggrieved ! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw) ! Ho my son ! Ram ! having left me, the old father, what are you to do with that unformed religion (rite)—which snatches you away from me (or—which has cut off all your connection with me). Alas ! O woe !

Beng.—হায় ! কোথায় সেই সর্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র ! কোথায় বা আনার প্রতি সেই মহতী অনুবর্তিতা । কোথায় বা সেই শোকার্তের প্রতি করুণা ! কোথায়, কোথায় সে যে ভূণের মত রান্নাশী তুচ্ছ করিয়া গিয়াছে । পুত্র রাম ! এই বৃদ্ধ পিতাকে ত্যাগ করিয়া সর্বহীন ধর্মপালনে তোমার কি প্রয়োজন ? না ধিক্ ! কি কষ্ট !

Tika.—‘সর্বজনহৃদয়নয়নাভিরামঃ’ নিম্নিল্লোকানানাং হৃদয়নয়নরঞ্জনঃ রামঃ । ‘জ’ ক্রম ‘অর্থা’ মযি দশরথে ‘গুরু’ মহতী ‘অনুবর্তিঃ’ অনুবর্তিতা । ‘ত্ব’ চির’ মযি অনুরক্ত আশাঃ—অথ স্নেহু তদনুবর্তনং কথং ত্বযি ন প্রেচ্ছৈ ? তে শোকার্তেষু শোক-পীড়িতেষু অনুকম্পা করুণা ক্রম । সা ক্রম গতা । ‘ত্ব’ চির’ হি যুগ্মা নিপীড়িতেষু করুণা প্রদর্শয়ামাসিথ অথ তদ্বিযোগ-শোকস্থিগ্ন’ মা’ কথং ন দর্শনদানেন অনুকম্পসে ? ‘লঘবদগম্বিতরাজৈশ্চর্য্যঃ’ রাজা রাজৈশ্চর্য্য’ অ যঃ লঘায় মত্যা পরিত্যক্তবান্ স ত্বম্ অথ ক্রম ? ‘অসম্বন্ধে’ন’ ময়া সহ সম্পর্কং নৈব ধর্মো’ষ পিতৃসত্যপালনরূপেণ ধর্মো’ষ তে কি ক্রম্য’ কি কার্য্যম্ ? পিতৃসত্যরূপে ধর্ম’ পালয়িতু’ ত্ব’ বন’ প্রবিষ্টঃ পর’ স হি ধর্মঃ ময়া সহ তব সম্পর্ক’ ছিন্নবান্—ইদমেব মতসম্পর্ক’চ্ছ’দিনা ধর্মো’ষ তব কি কার্য্যম্ স্যাৎ ?

Notes

1. সর্বজনহৃদয়নয়নাভিরামঃ—adj to রামঃ । হৃদয়’ অ নয়ন’ অ হৃদয়নয়নে or হৃদয়নয়নম্ (with জাতিবিবচা) by the rule “জাতিরাশি-নাম ।” ইন্দুসমাসঃ । সর্বজনা ইতি কর্মধা । সর্বজনহৃদয়নয়নে ইতি হতত্ । তেয়াম্ অভিরামঃ । Or তে অভিরময়তীতি সর্বজনহৃদয়নয়ন + অভি + রম + ণিচ্-অণ্-কর্তরি by the rule “কণ্ণ’ঞণ্” ।

2. গুবনুত্তিঃ—গুর্বা (গুর্বা) i.e. মহতী অনুবর্তিরনুবর্তনমিতি কর্মধা ।

3. শোকার্তেষু—অধিকার্তে ৩মী । শোকেন ক্রতঃ আর্তো বৈতি ইত্যত্ ।

4. লঘবদগম্বিতরাজৈশ্চর্য্যঃ—subj. to বর্ততে (understood), ন গম্বিত-মিতি নঞতত্ । লঘেণ লুপ্য’ ইতি লুপ + বতি । লুপবত্ অগম্বিতম্ ইতি সহসুপা ।

तृणवत्—may also be read separately. राज्ञो च ऐश्वर्यं च राज्ञोऽर्थः—
मिति इन्द्रसमासः । Kingdom and prosperity ; or better राज्ञस्य ऐश्वर्य-
मिति इतत् । Royal prosperity. तृणवदगणितं (or if तृणवत् be read
separate then simply अगणितम्) राज्ञोऽर्थं येन स इति बहु ।

5. असम्बद्धेन—adj to धर्मेण which is an instance of प्रयोजनाद्यै
or करणे तृतीया । Some also explain असम्बन्ध as inconsistent or
unfounded. All these qualities refer to Rama here. Dasaratha
very aptly describes Rama.

सूर्य इव गतोरामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।

सूर्यं दिवसावसाने ह्येव न दृश्यते सीता ॥ ७ ॥

Prose.—रामः सूर्य इव गतः । दिवसः सूर्यामिव, लक्ष्मणः (रामम्) अनुगतः ।
सूर्यादिवसावसाने ह्येव सीता न दृश्यते ।

Eng.—Just like the sun, Ram has departed ; Lakshman
has followed him just as the day does the Sun ; Sita is as well,
not to be seen, just like the shadow that vanishes at the dis-
appearance of the sun as well as the day.

Beng.—सूर्येण ग्रासं गतं चन्द्रो गिराहेन । दिवसं येन सूर्येण
अनुगमनं करे सैकैरपि लक्षणैः रात्रेण अनुगमनं कथितं ; आर सूर्य
एवं दिवसं गतं ह्येव सीता यैरपि आर देखा बाधना सैकैरपि सीता-
केषु आर देखा बाधितेह्येना ।

Tika.—रामः सूर्य इव गतः । यथा सूर्योऽस्तमिति एवं दीर्घमान रामोऽपि
अयोध्यायाः अदर्शनं गतः । दिवसः दिवाभासः सूर्यामिव—यथा दिवसः सूर्यम्
अनुगच्छति, यादृक् सूर्योऽस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्ष्मणः
रामम् अनुगतः । रामस्य अदर्शनेनैव सह लक्ष्मणस्यापि अदर्शनं सम्भूतम् । 'सूर्यो-
दिवसावसाने ह्येव'—सूर्यास्त तथा दिवसस्य अवसाने च—अदर्शने संजाति इति
यावत्, ह्येव यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते ।

Notes

1. सूर्यादिवसावसाने—भावे ७मी । सूर्याय दिवसस्य इति सूर्यादिवसा इव-
समासः । तयोर्वसाने इति इतत् ।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakshman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram ; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of सूर्य, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

(उद्ध्वमवलोक्य) भो कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।

वने व्याघ्रो च कैकेयी त्वया किं न कृतं त्वयम् ॥८॥

Prose.—वयम् अनपत्याः (कृताः) ; रामः अन्यस्य महीपतेः पुत्रः (कुतः) ,
कैकेयी च वने व्याघ्रो कृता ; वयं त्वया किं न कृतम् ? (अपि तु कृतमेव इत्यर्थः) ।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son (successor) of another King and turned Kaikeyi into a tigress of the forest.

Beng.—অরে হুয়ুটে, তুমি কি তিনটী (দারুণ) কৰ্ম্ম কৰ নাই ?
(কি কি বলিদ ?) দেখ তুমি আশাটেক পুত্রহীন করিয়াছ। রামকে
অন্ত রাজার পুত্র করিয়াছ ; আর কৈকেয়ীকে বনের ব্যাঘ্রী করিয়াছ ।

Tika.—भोः परे कृतान्तहतक । दुष्ट चट्ट । [“कृतान्तो यमसिद्धान्तदैवाकुशल-
कर्मसु इति अमरचर्यात् अत्र कृतान्तशब्दस्य देवम् इत्येव अर्थः] । इतः (मन्दः)

एव इति हतकः । [स्वाद्ये (अस्याद्ये वा) कन् प्रत्ययः] । दृष्टः कृतान्तः इति कृतान्त-
हतकः ['कृतसितानि कृतमनः' इति सूत्रेण कर्मधारयः] अतएव रे मन्द देव ! रे दृष्ट
चदृष्ट ?—इत्येव अर्थः ।

(त्वया दृष्टेन देवेन) वयम् 'अहं' (दशरथः) अनपत्याः पुत्रहीनाः (कृताः)
रामोऽस्ति मे श्रेष्ठः पुत्रः । तस्य वनगमने 'अहं' नूनम् पुत्रहीनः संजातः । रामं
लङ्कायां च विना किं मे इतराभ्याम् पुत्राभ्याम् । (एवम् च त्वया) रामः अन्यस्य कस्य-
चित् महीपतेः राज्ञः पुत्रः (कृतः)—अन्यस्य पुत्रत्वेन रामः परिणतः । सत्यं रामम्
अन्तरेण 'अहं' पुत्रहीनः सम्भूतः । परम् रामो न मृतः । अपि स वनं गतः—तव
राज्यान्तरं सोऽवश्यमेव स्वमुज्ज्वलीनं क्षीयति । तव राज्ञो मः अभिविक्तो भविष्यति ।

ननु यस्य राज्ञः राज्याम् स लप्स्यते तस्यैव मपुत्रस्वरूपो भविष्यति । अहो दुःखम् !
जीवितोऽपि मे पुत्रः मम उत्तराधिकारी न जातः—अपि तु अपरस्य कस्यचित् दृपतेः-
उत्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्देनैव चदृष्टेन साधितम् । अपि
च कैकेयी वने व्याघ्रो (त्वया कृता) । प्राक् कैकेयी सुशीला आसीत् पश्चात् सा
अरण्ये स्थिता व्याघ्रो इव क्रूरचारित्र्या संजाता । कथम् इदम् भवति ? राज्ञः चदृष्ट-
वशादेव । अतएव राजा कथयति—रे देव ! त्वयैव सुशीला कैकेयी अरण्यवासिनी
निष्ठुरा व्याघ्रो इव खलस्वभावा कृता इति एतत् वयं विविधं दारुणं कर्म रे देव !
किम् त्वया न कृतम् विहितम् ? अपि तु विहितमेव । मम देववशात् एव एतत्
विविधम् सञ्जातम् । अनुदम् इन्द्रः ॥

Notes

1. वयम्—plural by the rule "अस्यदो इयौच" ।

2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु ।

3. महीपतेः—सम्बन्धे इहो । मन्त्र्याः पतिरिति हतत् । "पतिः समासे एव"
इति सूत्रेण वचनात् मुनिशब्दवत् रूपम् ।

कौसल्या (सरुदितम्)—अलं दाणि महारात्रो अदिमत्तं
सन्तपिष्य परवसं अत्ताणं कादुं । एवं सा ते अ कुमारा महारा-
अस्य समभावसाणे पेक्खिदब्बा भविस्सन्ति ।

[अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति] ।

राजा—का त्वम् भोः ।

कौशलया—असिषिद्वपुत्तप्रसविनी खु अहम् [अस्त्रिग्ध-पुत्रप्रसविनी खल्वहम्] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननी त्वमसि कौशलया ?

कौशलया—महारात्र ! सा एव मन्दभाद्रनी खु अहम् । [महाराज ! सा एव मन्दभागिनी खल्वहम्] ।

राजा—कौशले ! सारवतौ खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

Eng.—Kausalya—(with a wail) Ho your Majesty ! away with your excessively repenting and thereby making your self dejected ; (or—there is no use of giving way to excessive grief and thereby making your self inactive) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King.—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son (Rama) [or I am the mother of the un-kind son Rama deprived of all मृदु] .

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of all people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—কৌশল্যা (ক্রন্দন করিতে করিতে) মহারাজ ! অতিশয় সন্তাপ করিয়া নিজেকে অবধা আর পরবশ করিয়া কি হইবে। সময় (দনবাসকাল) শেন হইলে তাহাকে (সীতাকে) এবং কুমারদ্বয়কে (পুনরায়) আপনি দেখিতে পাইবেন। রাজা—ওহে তুমি কে ? কৌশল্যা—আমি স্নেহবর্জিত পুত্রের প্রসবকারিণী। রাজা—কি কি ! সর্বজননয়নাভিমান রাণের না কৌশল্যা তুমি। কৌশল্যা—আমি সেই মন্দভাগিনী বটে। রাজা—কৌশল্যা, তুমিই সারবতী, কারণ তুমি প্রত্যেক গর্ভে ধারণ করিয়াছ।

Tika.—‘অলম্’ ক্রম [নিবেদ্য অলম্] ‘দানীম্’ অধুনা চ ‘মহারাজ ! অতিমাদম্’ অলম্ ক্রম ‘মলম্’ মলম্ ক্রম, দুঃখম্ প্রকাশ্য পরবশম্ দুঃখবশম্ বশীভূতম্ ইতি যাবৎ অতএব অবশম্ আত্মানম্ ‘কর্তৃম্’ বিধাতুম্। ‘সা সীতা তীপুত্রী চ মনময় বনবাসকালস্য অবস্থানে’ অলম্ মহারাজস্য তব প্রেচ্ছিতত্বাঃ দর্শনীয় ভবিষ্যন্তি। ‘অস্মিন্ধপুত্রপ্রসবিনী’ পিতৃস্বৈচ্ছরচিতস্য পুত্রস্য রামস্য প্রসবিনী জনয়িত্বা। ‘মব’ জন হৃদয়নয়নাভিরামস্য’ সকললীকানাম্ মনোবীচানাং আনন্দ-দায়কস্য রামস্য জননী। ‘মন্দভাগিনী’ দুর্ভাগ্যবতী। ‘সারবতী’ মহত্বশালিনী। কথম্ ? যতঃ ত্বয়া এব রাসঃ গর্ভে ধৃতঃ যতঃ রামসদৃশস্য যুগবতঃ পুত্রস্য ত্বমিব গর্ভধারিণী অতএব ত্বং সারবতী সখ্য।

Notes

1. অতিমাদম্—adv. modifying the verb সলম্। মাদম্ অতি-ক্রান্তঃ ইতি প্রাদিসমাসঃ—by the rule অলম্ অলম্ ক্রান্তঃ দ্বিতীয়তঃ। তন্ম যদা তদা।

2. সলম্—সম্ + তপ + লম্ (লম্)।

3. परवशम्—adj to आत्मानम् । परस्य सन्तापस्य दुःखस्य वशः अधोनः आगतः तम् इति इतत् ।

4. कर्तुम्—"अलंखलोः प्रतिषेधयोः प्राचां जा" इति "कृत्वा" इत्येव वक्तुम् युक्तम् । परम् अत्र कृत्वा इत्यस्या स्थाने कर्तुम् इति कथनम् भाससारेली ततः अयम्—
 शिट्प्रयोग इति ज्ञातव्यम् । Pt. Shastri takes अलम् in the sense of समयः and takes the sentence as having काकु (intonation) within. Thus कर्तुमलम् = कर्तुम् समयः एव । किन्तु अतएव तत्र कार्यम् । But as such is not Bhasa's use in Act I sl. 13 under "अलम् उपलप्सुम्" &c, so prefer to take अलम् in the sense of निषेधः as before. The reading महाराज (सन्वीधन) here may be also correct.

5. समयावसाने—समयस्य वनवासकालस्य अवसानं तस्मिन्निति भावे ऽमी ।
 or कालाधिकरणे ऽमी ।

6. महाराजस्य—कर्त्तरि इष्टी by the rule - कृत्यानां कर्त्तरि वा । महाराजेन is also correct here.

7. अस्त्रिगुणप्रसविनी—adj. to अहम् । अस्त्रिगुणादस्य इति अस्त्रिगुणः—
 नम्रतत् । तादृशः पुत्रः a son deprived of सह । or अस्त्रिगुणः is cruel i.e. कर्त्तव्यपालनेन निहृत्प्रकृतिः । तस्य प्रसविनी इति इतत् । प्र + मृ + इति स्त्रियाम् इति प्रसविनी प्रसवित्री जननी इति यावत् ।

8. किं किम्—इति सम्प्रमे द्विरुक्तिः ।

9. सर्वजनहृदयनयनाभिरामस्य—adj to रामस्य । सर्वजनानां हृदय-
 नयनानि इति इतत् तेषाम् अभिरामस्तस्य इति इतत् । Both कौशल्या and
 कौशल्या are seen.

10. मन्दभागिनी—adj to अहम् । मन्दः भागः इति कर्मधा । स अस्या
 अस्ति इति मत्वर्थोऽय इति—स्त्रियाम् । or मन्दं भजते etc इति मन्द + भज + चिनुच् ।
 Kausalya in her present state cannot but call her hapless, for
 her eldest son (the heir apparent) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of पित्रहः; thus she is अस्मिन्पुत्रजननी ।

11. सारवती—adj to त्वम् understood or to अस्मि which stands for त्वम्, being a तिङन्तप्रतिरूपकम् अवायम् । सारः अस्या अस्ति इति सत्तुप् (वत्तुप्) स्त्रियाम् । “सारी वले स्थिरांशे च” इत्यमरः । Here सार means essence or rather greatness, worth; and this worth is in the shape of Rama. Ram was born in her womb so she is called सारवती—worthy. Dasaratha says this in retort to her being मन्दभागिनी । The sentence त्वया हि सत्तु रामो गर्भे धृतः clearly adduces reason for her being सारवती । This is our view. Some calcutta editor writes—“सारवती सत्त्वसामर्थ्यवती—पुत्रप्रवासदुःखसहनादिति भावः”—which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her सारवती, Dasarath contradicts मन्दभागिनी which Kausalya attributes to her ownself.

राजा—

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।

नैव सोढुम् न संहर्तुम् शक्नोमि सुषितेन्द्रियः ॥ ८ ॥

Prose (अन्वय)—अहं हि सुषितेन्द्रियः (सन्) ज्वलनोपमम् अत्यन्तम् असह्यम् दुःखम् नैव सोढुम् न संहर्तुम् शक्नोमि ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like (the heat of the) fire, as I have lost all control over the organs of my senses.

Beng.—आमि किञ्च बहिर्जाला मृदूष এই অত্যন্ত অসহ্য দুঃখ সহও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে ।

Tika.—‘अहं हि पुनः सुषितेन्द्रियः’ एव सन् पुनर्वियोगेन नष्टेन्द्रियः सन् ‘ज्वलनोपमम्’ वह्निज्वालातुल्यम् अत्यन्तम् भयम् ‘असह्य’ सहनातीतम् ‘दुःखम्’ नैव मोदुम् न वा संहर्तुम्’ प्रतिक्रियया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अपनोतुम् ‘शक्नोमि’ पारयामि, हृ कौशले ! ‘अहम् खलु एतत् दुःखम् मोदुम् असमर्थः । तर्हि’ अस्या प्रतीकारो विधीयताम् इति चेत् तस्य प्रतीकारमपि विधातुम् अहम् अचनः । कथम् उभयत्र अपि नै अशक्तिः ? श्रूयताम्—अन्तरेन्द्रियेषु मनसो दुःखम् सङ्गते । वहिरिन्द्रियैः हस्तपादप्रभृतिभिः अस्या प्रतीकारः क्रियते । परम् रामवियोगव्याध्यामम अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च सामर्थ्यम् [“शोकात् भयं शिथिलदेह-
नतिः नरेन्द्रः”] अपहृतवती तेनैव अहम् सङ्गते प्रतीकारे च अचनः संजातः ।

Notes

1. सुषितेन्द्रियः—adj to अहम् । सुप् + क्त कर्मणि = सुषित, अपहृतः = चोरितः ।
Taken away. इन्द्रियः—लक्षणाद्व्या (by transference of epithet)
इन्द्रियशक्तिः (the capacity of the senses.). सुषितम् रामवियोगवेदनया
(कर्त्तरि कृतीया) अपहृतम् इन्द्रियं अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च शक्तिः)
यस्य स इति बहु । Who has lost all control over the organs of his
senses. This is the reason why he was unable to tolerate or
remedy this शोक or व्याधा ।

2. ज्वलनोपमम्—adj to दुःखम् । ज्वलनो वह्निः उपमा तुला यस्य तदिति
बहु । As scorching as fire.

3. अत्यन्तम्—अत्यन्तम् अतिक्रान्तः इति प्रादि ; adj to दुःखम् ।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् tolerable. सह्यात् सहनीयात्
अस्यदिति नञतत् ।

5. संहर्तुम्—सम् + हृ + तुमुन् । To put an end to ; to remedy
or check.

6. शक्नोमि—शक् + लट् + मि ।

রাজা—(সুমিত্রাং বিলোক্য) ইয়মপরা কা ?

কৌশল্যা—মহারাথ ! বচ্ছলক্ষণ—(ইতি অর্ধোক্তে)

[মহারাজ ! বত্সলক্ষণ—] (ইত্যর্ধোক্তে)

রাজা—(সহসীতথায়) কাসৌ কাসৌ লক্ষ্মণঃ । ন দৃশ্যতে ।
ভোঃ কষ্টম্ ।

(দেবী সসম্ভ্রমসুতথায় রাজানমবলম্ব্যেতি)

কৌশল্যা—মহারাথ ! বচ্ছ লক্ষ্মণস্য জননী সুমিত্তেতি
বক্তম্ ময় উবকন্দম্ । [মহারাজ ! বত্সলক্ষ্মণস্য জননী
সুমিত্তেতি বক্তম্ ময়া উপকান্তম্] ।

Eng.—King (eyeing at Sumitra)—who is this other
lady ?

Kausalya.—Your Majesty ! my darling Lakshman—(only
this much being uttered).

King.—(Suddenly rising) Where ? where is Lakshman !
Not to be seen. Alas ! O woe !

(The two queens quickly rose up and caught hold of
the king)

Kausalya.—Your Majesty ! my son Lakshmana's mother
is she—this is what I was going to say.

Beng.—(স্মিত্রাকে দেখিয়া) আর একজন কে ? কৌশল্যা—
মহারাথ ! বৎস লক্ষণ—(এইরূপ অর্ধাংশ উচ্চারণ করিবার পরেই) ।
রাজা—(হঠাৎ উঠিয়া) কোথায়, কোথায় লক্ষণ ? কই দেখিতেছি
না ! অহো (হার) কি কষ্ট ! (রাজার মতর উঠিয়া রাজাকে ধরিলেন)
কৌশল্যা—মহারাথ ! বৎস লক্ষণের জননী স্মিত্রা—হেইই আমি
বলিবার উপক্রম করিতেছিলাম ।

Notes

1. क असौ—सम्भवे दिशक्ति ॥ उप + क्रम + क्त कर्मणि = उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आवेग, when the two queens lent their support to him and Kansalya finished what she began to speak before; for an instance of similar भाषान्तर on the analogy of words.—Comp "शकुन्तलायश्च" पेश्च । कुव मममाता"—Sak. VII.

राजा—अयि सुमित्रे—

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।

रामो रघुकुल्यष्टेऽस्माद्ययेवानुगमते ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः (भवति), येन दायया इव नक्तन्दिवं वने रघु-कुल्यष्टेऽः रामः अनुगम्यते ।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest (like one's own) shadow.

Beog.—शुभित्ते ! तामार पुत्रेई ग९पुत्र—वे छाशार नत द्रात्रिदिन वने रघुकुल्यष्टेऽः रामचन्द्रेण अनुगमन करितेहे ।

Tika.—अयि हे सुमित्रे 'तव एव पुत्रः' लक्षणः 'सत्पुत्रः' प्रशंसनीयः तनयः । हे सुमित्रे यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्या दातुम् यत्तु यां तद्धि स तवैव पुत्रो लक्षण एव नतु कैकेयाः मयः भरतः तव अपरो नन्दनः शत्रुघ्नो वा । [एता-दृशं पुत्रम् प्रसूय त्वमपि नूनं गौरवभाजनं सञ्जाता] ।

ननु कथं स सत्पुत्रः इति चेत् उच्यते ? येन तव पुत्रेण (रामस्य) कायया इव प्रतिविम्बवत् रघुकुलयेष्टः रघुवंशतिलकः रामः नक्तन्दिवं दिवानिशम् वने अनुगम्यते अनुस्रियते । यथा यथा दिशा रामीधनति तथा तथाऽपि दिशा तस्य कायापिचलति । अनेनैव प्रकारेण लक्ष्मणः अहीरावम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः ।

Notes

1. सत्पुत्रः—सन् पुत्रः इति कर्मधा ।

2. कायया इव—उपमान । कर्तरि (अनुक्ते) द्वतीया । Lakshman in here compared with the shadow of Rama that faithfully follows him, the person whoses shadow it is. As one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.

3. रघुकुलयेष्टः—adj to रामः । रघोः कुलमिति इतत् । तस्मिन् येष्टः इति अतत् or सुप्सुपा । अयमेव अतिशयेन प्रशस्तः इति प्रशस्त + इष्ट = येष्टः ।

4. नक्तन्दिवम्—नक्तं च दिवा च इति इन्द्रसमासः । This is irregularly formed with समासान्तः अच् in इन्द्र by the rule “अचतुरविचतुर...वाङ्-मनस...नक्तन्दिवरात्रिन्दिवाहर्दिवं...जातोचमहोच-उपयुनमोष्ठयाः” । The प्रातिपदिक is नक्तन्दिवा + अच् = नक्तन्दिव । This is not an अव्यय (though both नक्तम् and दिवा are अव्यय) because it ends in अच् । It is neuter by “परबलिङ्गं इन्द्रतत्पुरुषयोः” । It is not in the dual because the sense in नक्तम् and दिवा being that of सर्वमो the च in the वाक्य does not give इतरतरयोग to नक्तम् and दिवा । Hence नक्तन्दिवम् । Also compare “रात्रिन्दिमं गन्धर्वः प्रयाति”—Sak V. The इन्द्र of these सर्वव्यय words are allowed by निपातन in this very rule “अचतुर—” &c ; comp “नक्तन्दिमं नक्तन्दिः” &c and our notes in Kirata I.

5. अनुगम्यते—अनु + गम् + लट् ।

(प्रविशत)

काञ्चुकीयः—जयतु महाराजः । एषः खलु तत्रभवान्
सुमन्त्रः प्राप्तः ।

राजा—(सहसोत्थाय) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन ।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्च्छितः
पतति) ।

देव्यो—महाराज ! समस्ससिहि । समस्ससिहि । (गात्राणि
परामृशतः) [महाराज ! समाश्वसिहि ! समाश्वसिहि] ।

काञ्चुकीयः—भोः कष्टम् ! ईदृग्विधाः पुरुषविशेषाः ईदृशी-
मापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज ! समाश्व-
सिहि ! समाश्वसिहि ।

राजा—(किञ्चित् समाश्वस्य) वालाके ! सुमन्त्रः एक एव
ननु प्राप्तः ।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng. — (Entering) chamberlain—

Victory be to your Majesty. Venerable Sumantra has
just now come back.

King.—(Suddenly rising, and with a smile) With Ram ?

Cham—Ho (your Majesty), with the chariot. (With the
chariot only).

King.—Is it ? How, with the vacant chariot only ?
(faints down).

Queens—Be consoled your Majesty ; be consoled (They sit on to caress his body).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed invariable are the decrees of fate. Be consoled your Majesty ! be consoled.

King.—(Being a little consoled)—Balaki ! Sumantra alone has returned !

Cham.—Yes, your Majesty.

(প্রবেশ করিয়া) কাঞ্চীকীয়—মহারাজের জ্বর হোক। মাননীয় সূমন্ত্র আসিয়া উপস্থিত হইয়াছেন। রাজা—(তাড়াতাড়ি উঠিয়া আনন্দের সহিত) রামের সঙ্গে ? (রামকে লইয়া ?) কাঞ্চী—না (মহারাজ !) শুধু রথ লইয়া। রাজা—কিরকম শুধু রথ নিয়ে কেন ? (এই বলিয়া নুঙ্খিত হইয়া পড়িলেন)। রানীদয়—মহারাজ ! আশু হউন ! আশু হউন। (গারে হাত বুলাইতে লাগিলেন)। কাঞ্চী—অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া থাকে। (বুঝিলাম) বিধিকে অতিক্রম করা অসম্ভব। মহারাজ ! আশু হউন ! আশু হউন। রাজা—(কতকটা আশু বা প্রকৃতিস্থ হইয়া) বালাকি ! সূমন্ত্র একলাই ফিরিয়া আসিয়াছে ? কাঞ্চী—মহারাজ ! তাহাই বটে।

Tika.—‘জয়তু’ সর্বাংকুর্যেণ বন’তাম্, ‘অনুভবানু’ মাননীয়:, ‘প্রাতঃ’ রাজ-প্রাসাদ’ সমাগত:। ‘সমান্বমিচ্চি’ আনন্দোন্মত্তঃ ॥ ‘ইন্দ্রবিধাঃ’ এতাদৃশাঃ ‘পুরুষ-বিশেষা’ বিশিষ্ট পুরুষাঃ ‘ইন্দ্রশীলু’ এবলিখ্যাম্ ‘আপদম্’ বিপদম্ ‘অনুভবন্তি’ গচ্ছন্তি ইতি অনৈকৈব কৃতুনা বিধিঃ অদৃষ্ট’ নিয়তিবিধানীম্ ইতি যাবত্ অনতিক্রমনীয়ঃ অতি-ক্রমিতুন্ম উল্লঙ্ঘয়িতুন্ম আরয়িতুন্ম ইতি যাবত্ অযকঃ। বিধিনা নরায়াম্ সলাটে

यद्विहितम् तत् वारयितुम् न केनापि शक्यते [तथाचोक्तं “लङ्घयते न खलु काल-
नियोगः”, “निवृत्तिः केन बाधते”, “सर्वं कृपा भगवतो भवितव्यता “इत्यादयः] तेनैव
खलु दशरथसदृशः जनोऽपि पत्रविच्छेदवेदनां प्राप्नोति ।

वाक्यान्तः—इति काञ्चुकीयस्य नाम । सुमन्तः एक एव रामादीन् परित्यज्य
एकाकी एव ननु प्रायः राजप्रासादम् आगतः । [मनु इति प्रथोऽव'अव्ययम्] ।

Notes

1. जयतु—जि + लोट तु । जि is here intransitive ; it means to prosper.

2. प्राप्तः—प + आप + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.

3. रामेण—गम्यमान सहाये द्वितीया । पिता पुत्र आगतः इतिवत् अव्यय-
माने अपि सहस्रवदे सहार्थः गम्यते ।

4. समानसिद्धि—मम् + आ + शस् + लोट हि ।

5. परामृशतः—परा + मृश् + लट् तस् । To touch, to caress,

6. ईदृशिधाः—ईदृशी विधा येषां ते इति बहुव्रीहिः ।

7. पुरुष विधेयाः—पुरुषेषु विधेयाः इति सुप्सुपा । विशिष्टाः पुरुषाः इत्यर्थः
by the maxim “भाषानयने द्रव्यानयनम्” ।

8. अनतिक्रमणीयः—अतिक्रमणीयः इति नञतत् । अति + क्रम् + अनीयर्,
कर्मणि ।

9. अथ किम्—वादम् ; अव्ययनेतत् (= yes).

राजा—कष्टं भोः—

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितोरथः ॥ ११ ॥

Prose.—यदि रथः शून्यः (सन्) प्राप्तः (तर्हि) मम मनोरथः भग्नः । नूनं
रथः दशरथं नेतुं कालेन प्रेषितः ।

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—हय कि कहे । यदि शूरा रथहे आगिया থাকे তবে আমার মনোরথ ভগ্ন হইয়াছে । নিশ্চয়ই দশরথকে লইয়া যাইবার জন্ত কানই রথ পাঠাইয়াছে ।

Tika.—‘अहो कष्टम् यदि रथः शून्यः’ राम-विहीनः सन् ‘प्रातः’ मम प्रासादं प्रत्यागतः (तर्हि) ‘मम मनोरथः’ अभिलाषः आकाङ्क्षा इति यावत् ‘भयः’ विनष्टः । नूनम् मां शोकदलितं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत् । अथुना रथं शून्यं पश्यतः जानतो वा मे मा आशा समूलनाशम् नष्टा । [अतः परम् रामविशोगशोकम् उद्वहन् नैव कदापि अहं जीविष्यामि तेन मन्ये अहं यत्] नूनम् निश्चितम् अयं शून्यः रथः दशरथं शोकस्त्रिप्तं मां नेतुं परलोकम् प्रेषयितुम् कालिनं मृत्युमा यमेन इति यावत् प्रेषितः । शून्यरथदर्शनात् अचिरमेव अहं परलोकं यास्यामीति मन्ये तत् अयं शून्यरथः मामेव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान् ।

Notes.

1. नेतुन्—नी + तुमुन् ॥ नूनम् is an अव्यय meaning “surely”.
2. प्रेषितः—प्र + इष + णिच् + क्त—कर्मणि ।

N. B.—This sloka thus hints at the imminent death of Dasaratha due to पुनर्वियोग ।

राजा—तेन हि शीघ्रं प्रविश्यताम् ।

काञ्चुकीयः—यदाग्रापयात महाराजः । (निष्क्रान्तः) ।

Eng. King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—তাহা হইলে রথ শীঘ্র এখানে প্রবেশ করাও ।

काञ्—ये आके महाराजा । (अहान)

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्त्तिनः ।

विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

Prose.—वने तटाकपरिवर्त्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति ।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—कमलसरसी चतुर्दिक् प्रवाहमान (आदर्शनशील) बाह्य-मकलहे वृक्ष, केनना ताहारा ऐच्छावत वनचारो द्वागच्छक स्पर्श करिते पात्र ।

Tika.—‘वने’ अरण्ये ‘तटाक-परिवर्त्तिनः’ कमलसरसीः परितः आवर्त्तन-शीलाः वाताः वायवः खलु नूनं [अवधारणे अव्ययमेतत्] ‘धन्याः’ सार्धक जीवनाः प्रशंसनीयाः इति यावत् । कथम् ? ये ‘वाताः वने विचरन्त’ परिभ्रमन्तं ‘रामं यथासुखं’ स्पर्शानुसारं ‘स्पृशन्ति’ अहं खलु अधुना पुत्रं मे स्पृष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्त्तन्ते (तथा तेन च सुरभयः जायन्ते) ते खलु स्पर्शानुसारं पुत्रं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरध्वीधुना संजातः ।

Notes.

1. तटाकपरिवर्त्तिनः—adj to वाताः । तटाकः पद्मदिशीभितं सरः । Most probably the word तटान् is the prakrit form of this word. तटाकं परि परितः (सर्वतः) वर्त्तन्ते आवर्त्तन्ते गच्छन्ति इति तटाक + परि + क्त + णिनि प्रत्ययः । प्रथमा बहुवचनम् ।

2. विचरन्तम्—वि + चर् + शब्—२या एकवचनम् ; adj to रामम् ।

3. यथासुखम्—सुखम् (noun) अनतिक्रम्य इति अन्ययोभावः ; or यथा

सुखम् (adj.) इति सहस्रगुणः । तत् यथा तथा । Adverb. Dasaratha so much loves Rama that he thinks that inanimate fragrant वनधातु there, are also more lucky than himself in having been able to touch Rama at pleasure.

(ततः प्रविशति सुमन्त्रः)

सुमन्त्रः—(सर्वतो विलोक्य सशोकम्)—

एते भृत्याः स्वानि कर्माणि हित्वा

स्नेहाद् रामे जातवाप्याकुलाच्चाः ।

चिन्तादीनाः शोकसन्दग्धदेहा

विक्रोगान्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

Prose.—रामे स्नेहात् जातवाप्याकुलाच्चाः चिन्तादीनाः शोकसन्दग्धदेहा एते भृत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति ।

Eng.—(Then enter Sumantra) Sumantra—(Looking around and with grief) These employees—with their eyes full of tears due to their affection for Rama and their persons burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety (for Rama), or due to their constantly thinking (of Ram).

Beng.—(तारिपर अमन्त्रेण प्रवेश) । (चारिदिके ताकाईया शोकैर गहित) अमन्त्र—एहै राजसैवकदल रामचन्द्रेण प्रति स्नेहवशतः मात्रनेत्रे चित्ताग्निष्टे एवं शोकदग्ध कलेवर हईया निज निज कार्याभार त्याग करतः शोकपरायण राजरहै निन्ता करितेहे ।

Tika.—‘रामे’ रामविषये रामचन्द्रं प्रति ‘स्नेहात्’ प्रेमवशात् ‘जातवाप्याकुलाच्चाः’ अश्रुपूर्णदेहाः (तथा) ‘चिन्तादीनाः’ रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्लिष्टाः यथा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः क्लान्ताः,

(तथा) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्निना दग्धकलिवराः सन्तः 'एते सम समचं वत्तमानाः भृत्याः' राजसेवकाः 'स्वानि' आत्मनः कर्माणि कार्याभारान् हित्वा परित्यज्य 'विक्रीयन्त' विलपन्तं पार्थिवं राजानम् एव गृहं यन्ति कृतसयन्ति । राज्ञः एव स्नेहेतुम् हि रामचन्द्रस्य वनगमनं प्रति कारणम् इति मत्वा राजानमेव निन्दन्ति । शालिनीवृक्षम्, तद्गच्छन् यथा—'मातौ गौर्वेच्छालिनी वेदलोकेः कथ्यते' ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. खेदात्—इतौ ५मी ।

2. जातबाणकुलाक्षाः—वाय्वैः नैववाग्भिः आकुलं परिहृष्टमिति शतम् । वाय्वाकुलानि चत्वाणि इति कर्मधा । जातानि बाणकुलाक्षानि येषां ते इति बहु । or better—जातं वायम्, कर्मधा । तेन आकुलाभिः । तादृशानि अक्षीणि येषाम्, बहु । In Bahubrihi here the affix पच् is added to the word अक्षि by the rule "बहुव्रीहि सक्थ्यन्तोः स्वाङ्गात् पच्"—when अक्षि stands for an eye of some living being ; thereby अक्षि is changed to पच् ; or पच् meaning इन्द्रिय or पचु is the base here. Rest as above, and then there is noneed of समासान्त ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति शतम् ; adj to भृत्याः ।

4. शोकसन्दग्ध देहाः—adj to भृत्याः । शोकैर्न सन्दग्धः इति शतम् । शोक सन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—ह (जहाति sto.) + क्वाच् ।

6. भिक्षीयन्तम्—वि + कृश् + श्ठ = रया एकवचन ; adj to पार्थिवम् । रुदन्तं i. e. रुदः कृदन्तं—wailing or lamenting. Snmantra is sorry that servants are villifying the King who is himself wailing his son's absence and snifering his lot.

8. गृहं यन्ति—गृहं विच् + लट् अन्ति ।

সুমন্ত্র:—(উপৈত্য) জয়তু মহারাজ: ।

Eng.—Sumantra (approaching)—let victory be attained by His Majesty.

রাজা—ভ্রাত: সুমন্ত্র ! ক মে জ্যেষ্ঠো রাম:—নহি নহি যুক্ত-
মহিমিতং ময়া ।

ক তে জ্যেষ্ঠো রাম: প্রিয়সূত সূত: সাক দুহিতা

বিদেহানাম্ ভক্তুর্নিরতিশয়ভক্তিগুর্নৃজনে ।

ক বা সৌমিত্রির্মা' হতপিতৃকমাসন্নমরণম্

কিমপ্যাহু: কিং তে সকলজনশোকাগ্ণবকরম্ ॥ ১৪ ॥

Prose. প্রিয়সূত ! জ্যেষ্ঠ: সুতী রাম: ক (কুত বর্তে) . গুরুজনে নিরতিশয়-
ভক্তি: সা বিদেহানাং ভক্তুর্দুহিতা ক ? সৌমিত্রির্বা ক ? আসন্নমরণং সকলজন-
শোকাগ্ণবকরম্ হতপিতৃকম্ মাং কিং তে কিমপ্যাহু: ?

Eng. King—Brother Sumantra ! where is my eldest son Ram ? Or no no ! I have not spoken aright ! Ho, you affectionate father ! where is your eldest son Ram ? Where is that daughter of the ruler of the Videha that entertains deep devotion to her superiors ? And where lies the son of Sumitra ? Did they say anything to me the wretched father who is the root cause of the deep grief of every one and who is (now) fast approaching death.

Beng. রাজা—ভাই সুমন্ত্র, আমার ছোটপুত্র রাম কোথায় ? না না আমি ঠিক বলি নাই । হে পুত্রবৎসল ! তোমার ছোটপুত্র রাম কোথায় ? কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ ভক্তি ? সুমিত্রানন্দের বা কোথায় ? সকললোকের শোক-সমুদ্রের নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে (উদ্দেশ করিয়া) তাহারা কি কিছু বলিয়াছে ?

Tika.—मातः मम भावतुल्य सुमन्त्र ! 'ऊ' कुत्र वर्त्तते मे 'जिष्ठः सुतः रामः' ? एतावन्मात्रम् कथयित्वा राजा रामं प्रति आत्मनो भैरुर्ध्वं सुमन्त्रस्य च वात्सल्यम् अनुसृत्य वदति—“नहि नहि मया युक्तम् उचितम् अभिहितम्” कथितम् । रामो मम जिष्ठः पुत्रः इति यन्मया प्रोक्तं तन्न सुष्टु । कथम् ? श्लोकेन अस्य उत्तरं स्फोटो-
करोति—

‘हे प्रियसुत !’ रामे पिता इव वत्सल्यं हे सुमन्त्र ! ऊ ‘ते’ तवैव नतु मम ‘जिष्ठः पुत्रः रामः वर्त्तते’ । नाहं रामस्य पिता तम् प्रति निष्ठरताप्रदर्शनात् । अपि त्वमेव यथायतनं पिता तं प्रति वात्सल्याप्रकाशनात् । (अतएव) हे प्रियसुत सुमन्त्र ! तव जिष्ठः पुत्रः रामोऽपुना कुत्रास्ति ? युवजने पूजनौघवर्गे तद्विषये इत्यर्थः, निरतिशयभक्तिः’ अनुलयाद्वाशलिनी ‘सा विदेहानां मिथिलानाम् ‘भक्तुः’ प्रालम्बस्य ‘जनकस्य दृष्टिता (वा) क कुत्र’ ? सौमित्रिः सुमित्रासुतः लक्षणः वा ऊ ? ‘आसन्न-
मरणम्’ निकटमृत्युम् समूर्ध्वम् इति यावत् ‘सकलजनशोकाश्रवकर’ निखिललोकानां समुद्रतुल्याश्च गभीरशोकस्य निदानभूतम् ‘हजप्रिवकम्’ हतभाग्यजनकं मां दशरथम् किम् [प्रश्ने अव्ययमेतत्] अपि ते रामादयः किम् अपि (वाक्यम्) आहुः कथया-
मासुः ? अपि ते तव मुखेन माम् उद्दिश्य कसपि सन्देशम् कथितवन्त इति भावः ।
शिक्षारिषीकृतम् ॥

1. जिष्ठः—प्रजस्य + इष्ट ; alternative form श्रेष्ठः । “इष्टस्य च” इति स्वर्णे इष्टशब्दादपि इष्टप्रत्यये जिष्ठशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त कर्मणि ।

3. प्रियसुत—vocative case. प्रियः सुतः यस्य स इति शङ्क । By “वा प्रियस्य” we may have an alternative form as सुतप्रिय । Dasaratha attributes fatherhood of Rama on Snmantra. For he himself was cruel on his son and Snmantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha's charioteer so the reading प्रियसुत (प्रियः सुतः तत्सम्बुद्धौ) seems better here. The address प्रियसुत will be rather abrupt here.

5. निरतिशयभक्तिः—adj to दुहिता । अति + शी + अच् = अतिशयः—
excessive ; surpassing. निरलः अतिशयः यस्या सा निरतिशया । बहु—from
which excess has been drained out, which has not been
surpassed. केनचिदपि अनतिक्रान्ता इत्यर्थः । निरतिशया भक्तिः स्याः सा
वति बहु ।

Just see that the feminine निरतिशया has been changed to
masculine form in the Bahubrihi (पु'बृभाष) ; but this is not
allowed when the word भक्ति forms the second member. Hence
according to strict Grammar, we can not call this form correct ;
the correct form is निरतिशयाभक्तिः ; but the rule disallowing the
change of feminine to masculine with reference to भक्ति form-
ing the second member is often violated by standard authors ;
for example's sake we may name Kalidasa writing दृष्टभक्तिर्भवान्या ।
(Meghadutam), विदितभक्तिम् नाम् (Sakuntala), विरलभक्ति (Raghu).
Hence some commentators e. g. Bhoja etc (as seen in गणरत्न)
save the situation by arguing that the rule holds good, when
the word भक्ति in question is derived in the कर्मवाच्य ; and con-
sequently this rule does not apply to भक्ति derived in भाववाच्य ।
Thus भज्यते इयम् इति भज् + क्ति (कर्मवाच्ये) = भक्तिः—meaning an
object of adoration, the adored object ; whereas भज् + क्ति = भक्ति
(भाववाच्ये)—means adoration itself. In the present case भक्ति
is derived in Bhavavachya thereby meaning adoration and
hence the said rule does not apply. Kasika and Bhattoji
etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्य-
निर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम् ; see our Sak. for
details here. And Bhoja's view seems to be more plausible ;

for भक्ति of the प्रियादि class is probably कर्मसाधन ; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof. K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि वही । विदेहानां विदेह इति संज्ञया प्रसिद्धानां अत्रियाणां निवासः इति विदेह + षच्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपदै लृप" ; the old number and gender (i. e masculine and plural member that were attached to विदेहानां) are retained by the rule "लुपि युक्तवद्भाक्तिवचने"—and so we have विदेहानां (meaning the country) in plural.

7. आसन्नं etc—आसन्नं मरणम् दस्य तमिति बहु ।

8. सकलजनशोकार्णवकरम्—adj to माम् । सकलाः जनाः इति कर्मधा । शोकः अर्णवः इव इति उपमितसमासः । सकलजनानां शोकार्णव इति ६ तत् । तं करोति यः सः तमिति उपपदतत् । Here the suffix ट् is attached to the root कृ of करम् । I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. इतपिष्टकम्—adj to माम् । इतः दुर्भाग्यः (wretched) पिता इति कर्मधा । Then the suffix कन् is added to it to imply censure. कुतुसायाम् कन् । इतः पिता यस्य also gives इतपिष्टकम् here with कप् in बहु, but that exp. is not so appealing as this.

10. आहुः—हू + लट् अन्ति ; alternative हुवन्ति । Though a form of the present tense it is very often used to denote past tense as in the case here ; some support this by "वर्तमानसामोप्ये वर्तमानवद्भा" ; others to get अतीत sense here takes it as a तिङन्त प्रतिद्वयक चव्यय । See our notes under "अद्याहवर्षो विदितो महेश्वरः" in Kumara V.

सुमन्त्रः—महाराज ! मा मैवमङ्गलवचनानि भाषिष्ठाः ।
अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितं मया । नायम् तपस्विनामुचितः
प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्द्धते । अप्यरण्यानि
स्वाधोनानि विचरन्तो वै देही न परिखिद्यते ?

सुमित्रा—सुमन्त्र ! बहुवक्त्रलालङ्घितशरीरा वाला विअवाल-
चारित्ता भतुतुणो सहधम्मचारिणो अह्णे महाराजं च किञ्चि
णालवदि । [सुमन्त्र ! बहुवक्त्रलालङ्घितशरीरा वाला अपि
अवालचारित्ता भतुः सहधर्मचारिणो अस्मान् महाराजं च
किञ्चित् नालपति] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । ओत्तरसायनैमंम हृदयातुरस्योपधैस्तेषाम्
नामधेयैरेव आवय ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् राम—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव
मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मती सीता जनकराजपुत्री—

राजा—इयं वै देही । रामो लक्ष्मणो वै देहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inaus-
picious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or — answer to my questions).—“Do the austerities of the ascetics (my sons) prosper? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest? (or in roaming in the forest brought under control by Rama?)

Snmitra.—Sumantra! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girlike nature, and who has adorned her person with a good number of bark clothing, speak anything to us or to His Majesty?

Sumantra.—All the three (spoke to) His Majesty.

King.—No! No! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart.

Sumantra.—As your Majesty commands! The long-lived Rama.

King.—Ram! yes! here is Ram! On hearing his name I seem to have touched him. Then—

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka.

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra.—what, then is the proper one?

Beng. সুমন্ত্র—মহারাজ ! না এমন অমঙ্গলের কথা বলিবেন না ।
 অচিরেই আপনি তাদের দেখতে পাবেন । রাজা—সত্যি আমি অস্তায়
 বলিয়াছি । তপস্বিদের বিষয়ে এইরূপ স্খিজ্ঞাসা করা কর্তব্য নহে ।
 আচ্ছা এইবার বল—(সেই) তপস্বিগণের ওপত্তা বৃদ্ধি হইতেছে ত ?
 রানকর্তৃক স্বায়ত্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or—স্বাধীনভাবে
 বনে পরিভ্রমণ করিতে) বৈদেহীর (কোনও প্রকার) ক্লেণ হইতেছে
 না ত ? সুমিত্রা—সীতা বালিকা বটে কিন্তু তাহার স্বভাব বালিকার
 মত নহে । সেই সীতা নানাবন্ধনবাসে আপনার শরীর অলঙ্কৃত করিয়া
 স্বাধীন অমুগামিনী (সহধর্মচারিণী—সহধর্মিণী) হইয়াছে । আচ্ছা সে
 আনাদিগকে বা মহারাজকে কি কিছু বলে নাই ? সুমন্ত্র—সকলেই
 মহারাজকে— । রাজা—না ! না ! আমার কর্ণের রসারন (স্বরূপ) হৃদয়
 বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আনায়
 শোনাও । সুমন্ত্র—যে আজ্ঞে মহারাজা ! দীর্ঘায়ু রামচন্দ্র । রাজা—
 ইয়া রাম ! এই যে রাম । তার নাম শুনে মনে হল তাকে বৃদ্ধি স্পর্শ
 করছি । তার পর । সুমন্ত্র—আয়ুর্মান লক্ষণ । রাজা—এই যে লক্ষণ ।
 তার পর । সু—জনকনন্দিনী অঃস্থ্যতী সীতা— । রাজা—এই যে
 বৈদেহী । রাম লক্ষণ বৈদেহী এটা ঠিক ক্রম হলনা । সু—তবে—কি
 প্রকার ক্রম হইবে ?

Tika—‘মা অমঙ্গলবচনানি’ অশুভবাচ্যানি ‘ভাষিতাঃ’ কথ্যতু ভবান্ ।
 ‘সত্যম্ অযুক্তম্ ময়া অভিহিত’ প্রীতম্ । কথম্ ? (যতঃ) বক্তৃতাধারিত্বো রামাদয়ঃ
 ক্রিন্ উক্তবলী ন বীতি এবম্ প্রকারঃ প্রত্যঃ তপস্বিনাম্ সম্বন্ধে ন উচিতঃ ন কর্তব্যঃ ।
 (তর্হি কীদৃশঃ প্রত্যঃ কর্তব্যঃ ? দাডশঃ প্রত্যঃ কর্তব্যঃ তাডশম্ এব অর্হং বদানি)
 তন্ কথ্যতাম্ মযো ক্তাঃ সমীচীনস্য প্রত্যস্য ভগবতমুনা ত্বম্ হিহি । (ননু কঃ
 খলু তে প্রত্যঃ ? অযুতাম্) অপি কিং তপস্বিনাং গৃহীততপস্বিবিশেষ্যাম্ রামাদিনাং
 তপঃ বর্হতে ক্রমতে ? অপি অরক্ষ্যানি বলানি স্বাধীনানি স্বাধীনতায়ুক্তানি বা রাম-

अन्ध्रेण बाहुबलीन स्यात्तीक्ष्णतानि विचरन्ती परिभ्रमन्ती वैदेही विदेहराजपुत्री न परि-
 ख्रियते न परिश्रमम् अनुभवति ? [अपि इति प्रश्ने अव्ययम्] । अथ सुमित्रा
 पृच्छति—‘वद्भक्त्यालालङ्कृतशरीरा’ अनेकैः वस्तुत्वमनैः यस्याः देहः अधुना भूयितः
 तादृशी सीता । ‘वान्वा’ नवशीवना अपि [तथाहि दर्पणे-अज्ञातोपयमा मलज्जा नव-
 शीवना तु वान्वा] ‘अवात्यचारिता’ यस्याः चारित्र्यम् स्वभावः अवात्यम् चान्निगोचितं न
 भवति अपि तु प्रौढनारीजनोचितम् (प्रगल्भरमणीजनोचितं) भवति तादृशी सीता ।
 ‘भक्तुः’ यन्वामप्रस्थितस्य रामस्य ‘महधर्मचारिणी’ समानधर्मावन्मन्विनी रामचन्द्र इव
 मतोविपधारिणी इत्यर्थः । न किञ्चित् आश्रयति अस्मान् उद्दिश्य किं न कथितवती ?
 सर्व एव सर्वे रामादयः एव महाराजम् कथितवन्तः । ‘श्रीतरमायनैः’ कर्णयोः
 रमायनैः रमायनस्वरूपैः । यादृक् रमायनं कणी सुखयति तद्वत् कर्णयोः सुखकरैः ।
 ‘हृदयातुरस्य’ हृदयेन क्लेशणाद्व्या (by transference of epithet) हृदयपीडया
 आतुरस्य पीडितस्य मनोपीडयैः भेदजस्वरूपैः नामधेयैः नामभिः एव नामानि
 उच्चार्य एव इत्यर्थः श्रावय निशामय । आयुष्मान् दीर्घायुः । तन्नामश्रवणात् तस्या
 रामसा नखः यत् श्रवणम् आकर्षणम् तस्मात् । [हेतौ प्रसी । यद्वा तन्नामश्रवणम्
 आकर्षण इति ज्यप्-लोपे प्रसी] ॥

रामः लक्षणः वैदेही इति अयम् प्रकारः अक्रमः अद्रव्यस्तः क्रमः अयुक्तः क्रमः
 इति अहं मन्थे । तर्हि कः खलु मुह, क्रमः भविष्यति ?—श्रूयताम् ।

Notes.

1. मा भाविष्ठाः—here the proper form is अभाविष्ठाः (लुङ् second person singular of the root भाष्—भाषते)—the एट् of लुङ् eliding on account of the presence of मा by the rule “न माङ्गोने”! Again the लुङ् here is used in the sense of Imperative mood by the rule “माङि लुङ्” which authorises the use of लुङ् in any mood and tense in connection with माङ् । But there is another prohibitive मा diff. from माङ् । In connective with this लोट &c is also used, comp “माङ्गु धनजनयोवनमवम्” &c.

2. परग्नानि—obj to विचरन्ती (वि + चर् + गट fem) by the “अकर्मकधानुभिर्वीगे देशःकालोभाषोगन्तव्योऽथ च मुः कर्मसंशका इति वाच्यम्” ।

3. स्वाधीनानि—स्वेपु अधि इति ङमीतत् । The suffix स्व is attached to अधि and the word becomes स्वाधीन ; adj to परग्नानि । The परग्न which is स्वाधीन is open to all Then स्वाधीनानि—स्वाधीनतायुक्तानि ; or made स्वाधीन by Rama.

4. परिस्त्रियते—परि + स्त्रिद् दिवादि कर्त्तरि or कर्मकर्त्तरि खट्, ते । Also comp our notes under “स्त्रियसे लोकाद्वेत्तिः” in Sakuntala V.

5. बहुवृत्तवाङ्मयशरीरा—adj to सहधर्मचारिणी । बह्वनि वृत्तवानि इति कर्मधा । तेः अलङ्कृतमिति शतम् । तादृशं शरीरं यस्याः सेति बहु ।

6. अवालचारित्वम्—adj as before. वालात् अन्वदिति अवालम् । नञ् तत् । अवालं चारित्वम् यस्याः सा इति बहु । चरित्वम् एव चारित्वम् इति स्वार्थे प्रशादि अण् प्रत्ययः ।

7. सहधर्मचारिणी—सह सदृशम् धर्मम् चरति यासा इति सह + धर्म + चर् णिनिः—स्त्रियाम् । or—सहधर्मं चरतीति । or—धर्मं चरतीति धर्मचारिणी । सहधर्मचारिणी, सुप्सुपा । “सहशब्दः सदृशवचनोऽप्यस्तीति” भट्टोजीदीक्षितस्य व्याख्यानम् । See ante also.

8. श्रोत्ररसायनैः—श्रोत्रयोः रसायनम् इति इतत् । तेः । Same case with नामधेयैः । Compare “मनसश्च रसायनानि” in Uttaracharita I. 36.

9. हृदयातुर etc—हृदयेन (हृदयवेदनया) आतुर इति शतम् । Related to औषधैः । औषधैः has same case with or in app. to नामधेयैः ।

10. नामधेयैः—करणे तृतीया । नाम + धेय स्वार्थे ।

† 11. आवय—आ + णिच् + लोट् ङि ।

12. तन्नामश्रवणात्—तस्य नाम इति इतत् । तस्य श्रवणमिति इतत् । तस्मात् ।

13. अक्रमः—अप्रशस्तः क्रमः इति नञ् तत् by the dictum "तत् सादृश्य-
समावेशं तदन्वयं तदन्वयता । अप्रागल्भ्यां विरोधश्च नञ्-र्थाः षट् प्रकीर्तिताः ।"
Here compoundable नञ् denotes inauspiciousness This line
occurs in Pancharatna as well 'अयमक्रमः । अथ कः क्रमः' ।

14 Remark - Prof. Pranjape remarks that here सीता in
"बाधुप्रती सीता जनकराजपुत्री" is superfluous. This is right for
later we have not सीता ।

राजा—रामो वै देही लक्ष्मणद्वयमभियोजयाम् ।

रामलक्ष्मणयोर्मध्ये तिष्ठत्वतापि मैथिली ।

बहुदोषाख्यरखानि सनाथैषा भविष्यति ॥ १५ ॥

Prose.—अत्रापि (नामधेयनिर्देशेऽपि) रामलक्ष्मणयोर्मध्ये मैथिली तिष्ठतु ।
अख्यानं बहुदोषाणि ; (एवं मध्यस्थिता एषा) सनाथा भविष्यति ।

Eng.—Please tell thus—Ram, Maithili and Lakshman.
Even here (in course of mentioning their names) let Maithili
stay between Ram and Lakshman ; (for) forests are full
of apprehensions and (thereby) she will (always) be attended
by protectors.

Beng. राजा—एकानेउ राम, मैथिली एव नक्षत्र—एकैकगहे वन ।
(अर्थात् नाम उल्लेखेन समवेते) मैथिली, राम उ नक्षत्रेन मध्ये अवधान
करन । वन बहुदोषाख्य, अतएव एकैक मथाश्रिता इहेने गीता
दक्षक सुख इहेनाहे द्रष्टेव ।

. Tika.—रामः मैथिली लक्ष्मणः इति एवमुपकारः क्रमः एव त्वया वाच्यः ।
(कथम् ? उच्यते यथा वनवासे सीता लक्ष्मणयोर्मध्ये तिष्ठति तद्वत्) । अत्रापि अत
अयोध्यायाम् तेषां नामोल्लेखसमवेऽपि रामलक्ष्मणयोः मध्ये अन्तराले मैथिली सीता
तिष्ठतु । (कथं नाम इयं व्यवस्था ? उच्यते) अख्यानं वनानि बहुदोषाणि विविध-
मङ्गटपूर्णानि । (अतएव इदं क्रीमि सति) एषा मध्यस्थिता सीता सनाथा अयं

रामः पश्यात् लक्ष्मणः इति लभयभासिऽपि नाथयुक्ता रत्नकसहिता इति यावत् भविष्यति ।
तेन न कापि विपदागङ्गा तस्याः भविष्यति ।

Notes

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि ।
2. बहुदोषाणि—बहुवः दोषाः तेषु तानि इति बहु । Adj. to चरण्यानि ।
3. मनाया—नाथेन रत्नकैश्च सह वत्तमाना या सेति बहु । Pred. to एषा । N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected.

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

राजाः—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्री ।

राजा—इयं वै देही ।

सु—आयुष्मान् लक्ष्मणः ।

[N. B.—All these have been already translated before].

राजा—अयं लक्ष्मणः । राम वै देहि ! लक्षण परिष्वजध्वं
मां पुत्रकाः !

सकृत् स्मृशामि वा रामं सकृत् पश्यामि वा पुनः ।

गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

Prose.—(अहं) पुनः रामं सकृत् स्मृशामि वा पश्यामि वा (तेन हि)
अमृतेन गतायुरिव, (अहं) जीवामि इति मम मतिः ।

Eng.—Here is Lakshman. Ho Ram ! Sita ! Lakshman !
my beloved sons ! do embrace me. I think I may live (or
be saved from death) just like a dying man taking nectar,
if I but once touch or even see Rama again.

Beng. রাজা—‘এই লক্ষণ ! রাম ! গীতে ! লক্ষণ ! আমার স্নেহ-
ভাজন পুত্রগণ ! আমার আলিঙ্গন কর । আমার যদি আমি একবারের
হস্তও রামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে) অন্ত
পানে যে রূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তরূপ বাঁচিয়া উঠিতে পারি
বলিয়াই আমার মনে হয় ।

Tika. — ই মম পুত্রকা: অনুকম্পাভাজনানন্দনা: । মাম্ পরিব্রজ্যম্ আলিঙ্গত ।
‘অহং’ পুন: ভূয়: রামং সঙ্কত্ বারমেকং (‘চৈত্’) স্পৃশামি বা পশ্যামি বা (‘তচ্ছি’)
‘অহং’ ‘অমৃতেন’ সুধাপানেন গত:যু: সুসুপ্ত: ইব জীবামি পুনজীবংলপস্ব্যে’ ইতি মন সতি:
ব্রবীচনা । ‘মন্ত্ৰে’ ‘ইহম্’ বারমেকং রামস্ব স্পর্শেনৈব দর্শনে বা তথা জীবয়ম্—
যথা জীবতি কথিত্ নরথাপত্রী জন: সুধাপানেন ।

Notes

1. পুত্রকা:—পুত্ৰ + কন্ অনুকম্পায়ে । Case of address.
2. পরিব্রজ্যম্—পরি + স্বজ্ + লীট্ ভ্বম্ । Nom. যুধম্ ।
3. সঙ্কত্—‘অব্যয়’ ; meaning once.
4. গত:যু:—‘গতং’ ‘গতপ্রায়ং’ ‘আয়ু:’ ‘দেহ’ ‘স’ ইতি বহু ।
5. ‘অমৃতেন’—‘করষে’ ইয়া । By transference of epithet it implies
‘অমৃতপানেন’ । As a dying one (‘গত:যু:’) survives (‘জীবতি’) by ‘অমৃত-
পান’, so I dying by ‘পুত্রবিরহ’ will live by seeing or touching
Rama.

সমন্ব:—‘মৃগবৈপু’ ‘রথাদবতোয়ং’ ‘অযোধ্যাভিমুখা:’ ‘স্থিত্বা’
‘সর্ব’ ‘এব’ ‘মহারাজং’ ‘শিরসা’ ‘প্রণম্য’ ‘বিন্ধাপয়িতুমারম্ভা:’ ।

কমপ্যর্থং ‘চিরং’ ‘ধনাত্বা’ ‘বক্ত’ ‘প্রস্করিতাধরা:

‘বাঘস্তুম্ভিতকণ্ঠত্বাদনুকূলৈব’ ‘বনং’ ‘গতা:’ ॥ ১৩ ॥

Eng. — Having alighted from the car at the city of Sringa-
hera and turning their faces towards Ayodhya they all stood

to speak something—after having saluted your Majesty with their heads. But as they opened their lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—শ্রবণপুরে যথ হইতে অবতীর্ণ হইয়া তাঁহারা সকলেই অস্বাভাবিক দিকে ফিরিয়া দাঁড়াইয়া মহারাজকে নমস্কার অবনত করিয়া প্রণাম করতঃ (কিছু) বলিতে আরম্ভ করিয়াছিলেন। কিন্তু—কোনও একটা বিষয় অনেককণ ধরিয়া চিন্তা করিয়া বলিবার ক্ষমতা যেহে তাঁহারা অধরপ্রসূরিত করিলেন, অননি বাপ তাঁহাদের কণ্ঠ শুষ্কিত করিয়া ফেলিল—তাই তাঁহারা কিছু না বলিয়াই বনে চলিয়া গেলেন।

Tika.—শ্রবণপুরে প্রয়াগীণরে গঙ্গাতটবর্তিনি কস্মিন্শ্চিৎ শ্রবণের ইতি নামা প্রসিদ্ধে স্থানে যত নিষাদরাজস্য গৃহস্য রাজধানী আসীৎ তত্র, বিষাদযিতুম্ কথয়িতুম্ আরজ্জাঃ উপকালোঃ তে। দরং কংচিদপি অর্থং বিপদম্ চিরং দীর্ঘকালং ধাওয়া একায়তয়া অনুশিন্য বক্তুম্ তমিহ অর্থং বচসা প্রকাশয়িতুম্ প্রস্তুরিতাধরাঃ অলিতাধরাঃ (সলঃ তে) বাপসামিতকল্হতাত্ অগ্নিরুদ্ধকণ্ঠদেশতাত্ (কিমপি) অনুজ্ঞা অকথয়িত্বা এব বনং কাননং গতাঃ প্রস্থিতাঃ। পুনঃ পুনঃ বিচিন্য হৃদয়তম্ অভিপ্রায়ম্ প্রকাশয়িতুম্ যদেব তে অধরান্ প্রস্তুরিতবলঃ তদেব হৃদয়াৎ অন্তঃ উদগত্য তेषাং কল্হতান্ রুরোধ। তেন-তে ন কিঞ্চিৎ বক্তুম্ শকুঃ। এবং কিঞ্চিৎ অনুজ্ঞা এব তে কাননং প্রস্থিতাঃ।

Notes

1. শ্রবণপুরে—This is identified with Sringvera on the Ganges, 22 miles N-west of Allahabad.

2. অযোধ্যাভিমুখাঃ—adj to তে। 'অভিগতানি মুখানি যेषাং তে' ইতি বধু। অযোধ্যায়াঃ অভিমুখাঃ ইতি ইতৎ। Qual. 'সর্ব'।

3. आरम्भाः—आ + रम् + आदिकर्मणि क् । आदिकर्म implies the commencement of an action from prior time.

4. धात्वा—धे + क्वाच् ; having thought over.

5. प्रस्फुरिताधराः—adj to तै understood. प्र + स्फुर् + क्त = प्रस्फुरिताः । तादृशा अधराः देवा ते इति बहु ।

6. बाष्पसन्निव कण्ठत्वात्—इतो प्रसी । बाष्पे च हृदयात् उत्थितेन अनुशा सन्निवः निरुद्धः इति श्त्वत् । तादृशाः कण्ठाः देवा ते इति बहु । तस्मात् ।

7. अनुक्ता—मङ् + वच् + क्वाच् । Out of extreme affection for father, Rama and others could not speak anything.

राजा—कथम् अनुक्ता व वनं गताः : (इति द्विगुणं मोहम् उपगतः) ।

सुमन्त्रः—(ससम्भ्रमम्) वालाके ! उच्यताम् अमातीभ्यः अप्रतीकारायां दशायाम् वृत्तंते महाराज इति ।

काञ्चुकीयः—तथा । (निष्क्रान्तः)

देव्यौ—महाराज, समस्त्रसिंहि समस्त्रसिंहि । [महाराज, समाश्रसिंहि समाश्रसिंहि] ।

Eng. King—How is it ! they have left for the forest without speaking anything, (falls in a deeper swoon).

Sumantra. (Hurriedly) Balaki ! please tell the ministers that His Majesty lies in an unremediable condition.

Chamberlin.—Let it be so (exit).

Queens.—Be consoled your Majesty ! be consoled.

Beng.—राजा—कि रकम ! किछु ना बलेहै बने चलै गेल । (द्विगुण मोह आश्र हहैलेन) । सुमन्त्र—(ताड़ताड़ि or मझमेर सहित)

बालकि ! मद्भिर्गणके वन महाराजस्य अवशः प्रतीकारेण अतीत
इहेवाह । काङ्क्षकोर—ताहे इडक । (छान्नि गेलन) । देवीद्वय—
महाराज ! आश्रित इडेन । आश्रित इडेन ।

Tika,—अमान्यभ्यः नन्निभ्यः [सम्प्रदाने ४र्थी] । 'अप्रतीकारायाम्' अविद्य-
नानः प्रतीकारः यस्या सा अप्रतीकारा । तस्याम् । प्रतिविधानरहितायाम् अद-
स्यायाम् । 'समान्यमिहि' आश्रयो भव धर्म्यं धारय ।

Notes

1. उच्यताम्—इ वा वच् + लोट् ताम् कर्मणि । The root is दिक्कर्मक ।
2. अमान्यभ्यः—४र्थी । The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त । But the author puts here ४र्थी perhaps thinking वच् identical with कच् which governs the indirect object in the fourth case ending. सम्प्रदाने ४र्थी acc. to भाष्यकार । See Tika. See अद्यापि गोप्यमा निवेदयामि in Sak.

3. अप्रतीकारायाम्—adj to दशायाम् । बहुव्रीहिः—see Tika.

4. समान्यमिहि—सम् + आ + शस् + लोट् हि ।

राजा—(किञ्चित् समाश्रयस्य)

अङ्गं मे स्पृश कौशल्ये न त्वां पश्यामि चक्षुषा ।

रामं प्रति गता बुद्धिरद्यापि न निवर्तते ॥ १८ ॥

Prose.—(हे) कौशल्ये मे अङ्गं स्पृश ; त्वां चक्षुषा न पश्यामि । रामं
प्रति गता (मे) बुद्धिरद्यापि न निवर्तते ।

Eng. King—(Being a little consoled) Oh Kausalya, do
touch my person ; I do not see you with my eyes. My mind
is fixed on Ram wherefrom it has not yet come back (or—it
has not yet been withdrawn).

Beng.—ରାଜା (ବଡ଼କଟା ଆସନ୍ତୁ ହେଁରା)—କୌଣସି ! ତୁମି ତାମାର
ଅଜ୍ଞ ଅର୍ଥକର । ଆମି ତୋମାଟକ ଚୋଧେ ଦେଖ୍ତେ ପାରିତେଛି ନା ।
(ବେନନା) ଆମାର ଚିତ୍ତ ରାମେର ବାଢ଼େ ଚଳିଯା ଗିରାଢ଼େ—ତା ଏଥନଠ
ସେଥାନ ହେତେ କିରିୟା ଆସେ ନାହିଁ ।

Tika.—‘କୌଣସି’ ! ମି ନମ ଅହଂ ଦିହମ୍ ମୃଶଂ ବିନା ମି ଅହଂସ୍ୟଶଂ ମ୍ ତବ ଅବ
ଅବସ୍ଥାନଂ ବିସ୍ତାତୁମ୍ ଅହଂ ନ ଯକ୍ଷାମି । କୟମ୍ ? ଯତ:—ଅହଂ ତ୍ବାମ୍ ଅବସ୍ତା ନୟନା-
ଭ୍ୟାମ୍ [ହରସି ଶ୍ୟା] ନ ପଶ୍ୟାମି ନ ଅବଲୋକୟାମି । [ଅହମ୍ ତ୍ବାମ୍ ନ ପଶ୍ୟାମି—ଅବ୍ରକୌ
ହିତୁ ? ଉଚ୍ୟତେ । ଇନ୍ଦ୍ରିୟାଣି ହି ମନୋଽନୁଗଞ୍ଛନ୍ତି । ମନସଃ ସାହାୟ୍ୟଂ ବିନା ତାନି
ସ୍ବକାର୍ଯ୍ୟଂ ସାଧୟିତୁମ୍ ଅସମ୍ଭାଷି । ତର୍ହିଂ କୁତ୍ବ ତେ ମନୋଽଧୁନା ବର୍ତ୍ତତେ ? ଯଶ୍ଚ] ମମ ବୁଦ୍ଧିଃ
ମନଃ ରାମଂ ପ୍ରତି ଯତା । [ମମ ଆକ୍ଷତ୍ୟୟୁକ୍ତଂ ମନଃ ଅସ୍ମାତୁ ସ୍ଥାନାତୁ ଚଳିତ୍ବା ରାମମ୍
ଆଦ୍ଧିତବତ୍ ।] । ସା ତୁ ଅପ୍ୟାପି ଶତାବତା ଅପି ସମୟେନ ନ ନିବର୍ତ୍ତତେ ରାମାତୁ ନ ପ୍ରତ୍ୟାହ୍ୱତା
ଭବତି । ଅଧୁନାଽପି ସା ରାମାସକ୍ତା ତିଷ୍ଠତି ଇତ୍ୟର୍ଥଃ ।

Notes

1. ବୁଦ୍ଧିଃ—ବୁଧ୍ + କ୍ତିନ୍ ; it means “mind” here.
2. ନିବର୍ତ୍ତତେ—ନି + ହତ + ଣଟତେ ।

ରାଜା—ପୁତ୍ର ରାମ । ଯତ୍ ଖଲୁ ମୟା ସନ୍ତତଂ ଚିନ୍ତିତମ୍ ।

Eng. King—My son ! Ram ! what I have always ponder-
ed over (is as followa)—

Notes

1. ସନ୍ତତମ୍—ସମ୍ + ତନ୍ + ଋ ; always ; adverb. ସନ୍ତତମ୍ is also
correct by “ସମୋ ବା ତତଦ୍ୱିତ୍ୟୋଃ” ।

(ରାଜା) ରାଜିଃ ତ୍ବାମଭିପିଚ୍ଚ ସନ୍ନରପତେଲିଭାତୁ କ୍ତାର୍ଥାଃ ପ୍ରଜାଃ

କ୍ତ୍ବା ତ୍ବତ୍ସହଜାନ୍ ସମାନବିଭବାନ୍ କୁର୍ବାତ୍ମନଃ ସନ୍ତତମ୍ ।

ଇତ୍ୟାଦିଶ୍ଚ ତ୍ବେତପୋବନମିତୋ ଗନ୍ତବ୍ୟମିତ୍ୟେତୟା

କୈକେୟା ହି ତଦନ୍ୟଥା କ୍ତମହୋ ନିଃଶେଷମେକଚ୍ଚଷେ ॥ ୧୯ ॥

Prose.—ত্বাং রাজ্যে অভিষিক্ত্য সন্নরপতিত্বাভাৎ প্রজাঃ কৃতার্থাঃ কৃৎবা “সন্নতং ত্বত্-সহজান্ আত্মনঃ সমানবিভবান্ কুরু” ইতি চ তে আদিষ্য ইতস্তপীবনং (ময়া) গন্তব্যমिति ; অহো এতয়া হি কৈকেয়া একচ্ছয়ে নিঃশেষং তদন্যথা কৃতম্ ।

Eng.—Having installed thee in the kingdom (or having crowned you king) and (thereby) making the subjects content due to their gaining a very good ruler (in thee), and having directed you to make your brothers always equally prosperous (or having dictated you to share your prosperity always in common with your brothers), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

Beng.—তোমাকে রাজ্যে অভিষিক্ত করতঃ উত্তমনুপতি লাভে প্রজাবৃন্দকে কৃতার্থ করিয়া এবং “সর্বদাই তোমার সহোদরগণকে নিজেই তুল্য ঐশ্বর্যবান্ করিবে (অথবা তোমার ঐশ্বর্য তোমার ভ্রাতৃ-বৃন্দের সহিত সমভাবে ভোগ করিবে)”—এইরূপ আদেশ তোমায় দিয়া আমি এখান হইতে তপোবন যাইব । (কিঙ্ক) হায় ! এই কৈকেয়ী এক মুহূর্ত্তেই তাহা নিঃশেষ করিয়া দিল (বা—তাহা সম্পূর্ণরূপেই বিপর্যস্ত করিয়া দিল) ।

Tika.—(কিম্ ময়া সন্নতং বিনীতং তত্ শৃণু । হে রামচন্দ্র !) ত্বাম্ রাজ্যে অভিষিক্ত্য রাজপদে প্রতিষ্ঠাষ্য—(এতেন হি) সন্নরপতিঃ সাধুনুপতিঃ স্নাভাৎ প্রাপন্নাৎ প্রজাঃ কৃতার্থাঃ কৃতকৃত্যঃ সিদ্ধমনোরথাঃ সন্তুষ্টাঃ ইতি যাবত্, কৃৎবা, “সন্নতং সর্বদৈব ত্বত্-সহজান্ তব সহোদরান্ আত্মনঃ সমানবিভবান্” তবৈব তুল্যম্ ঐশ্বর্যবতঃ “কুরু বিবেচি ইতি আদিষ্য” । (যদা তব ভ্রাতৃন্ আত্মনঃ সমানবিভবান্ রাজৈশ্বর্যভোগে লব্ধৈব সহ তুল্যাধিকারিণঃ কুরু মানয় ইতি) তে ত্বাম্ আদিষ্য নির্দিষ্টয়া ইতঃ অযোধ্যারাজ্যাত্ (ময়া) তপীবনং গন্তব্যমिति নৈ মতিরাসীত্ । কিন্তু অহো ! এতয়া নীচাময়য়া হি এব কৈকেয়া একচ্ছয়ে এককিন্নেব মুহূর্ত্তং নিঃশেষম্ অশেষম্ সমূলম্

सम्पूज्यं रूपेण इति यावत् 'तत्' मे चिन्तितम् इति अन्यथा कृतम् विपर्ययम् ।
शास्त्रलविकोदितं वचनम् ॥

Notes

1. अभिपिच्य—अभि + सिच् + ल्यप् ।
2. सन्नरपतेः—कर्मणि इडो । सन् नरपतिरिति कर्मधा । तस्य ।
3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु ।
4. त्वत्सहजान्—obj to कुरु । तव सहजाः तान् इति इतत् । नङ् + जन + उ कर्त्तरि ।
5. समानविभवान्—obj. to सहजान् । समानः तुल्यः विभवः येषां तान् इति बहु । It means either (i) यथैव त्वम् अयोधाराज्यालाभेन विभववान् असि—तथैव एतेषाम् कृते राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तथैव समम् तुल्यैर्नयैवतः कुरु ; or (ii) समानः = साधारणः । एतान् आत्मनः (आत्मना सह) साधारणविभवान् कुरु तथैव राज्ञैर्नयैवम् एभिः सदैव समानरूपेण भुङ्क्ष्व । (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prosperesity equally with them).
6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये इडो ।
7. एकचक्षे—एकः चक्षः इति कर्मधा । तस्मिन् ।
8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु । Without any remainder ; totally.
9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत् । उक्ते कर्मणि १मा ।
10. अन्यथाकृतम्—अन्य + घाल् (प्रकारे) = अन्यथा । क + क्त कर्मणि । अन्यथा कृतम्, सुप्तम् । विपर्ययम् upset.

राजा—सुमन्त्र, उच्यताम् कैकेयाः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः

क्षिप्रमानीयताम् पुत्रः पापं सफलमश्नुवति ॥ २० ॥

Prose. — रामः वनं गतः । ते प्रियमस्तु ! अहमपि जीवितैः त्यक्तः । (ते) पुत्रः क्षिप्रमानीयताम् । पापम् सफलम् अस्तु इति हे सुमन्त्र कैकेयाः (सम्बन्धे) उच्यताम् त्वया ।

Eng.—Sumantra ! please tell Kaikeyi—“Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—राजा—सुमन्त्र ! कैकेयीके वनिगा दाओ ये—राम वने गिराहेन । तोनार अभिलषित सिद्ध हुँक (or तोनार ভাল होँक) । आनारओ आण छाड़िगा बाईतेजे । तोनार पुत्रके शीघ्र नईया आईग । (तोनार) पाप (उद्देश्य) सकल हुँक ।

Tika.—सुमन्त्र ! ‘उच्यताम् त्वया’ कैकेयाः सम्बन्धे त्वया कथ्यताम् [किं कथयिष्यामि ?] रामः वनं गतः ; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिध्यतु । अहमपि जीवितैः जीवनैः त्यक्तः रहितः । सपदि अहम् प्राणान् त्यज्यामीति भावः । (अतएव यतः नम अभावे राजसिंहासनम् गन्धं श्लास्यति = तस्यात् तव) पुत्रः भरतः ‘क्षिप्रम् भटिति आनीयताम्’ मातृपालयान् अय आनीयताम् इति दावत् । (अवागत्य भरतः राजा भविष्यति एवं हि—) ‘पापम्’ तव दुष्टः अभिप्रायः (यः स्खलु रामनिर्वासनरूपस्य भाग्यभिवेकरूपस्य) सफलम् सिद्धम् अस्तु भवतु ।

Notes

1. कैकेयाः—archaic for कैकेयी । सम्बन्धविवक्षया षष्ठी for उक्ती कर्मणि १मा ।

2. जीवितैः—जीव् + क्त भावे । जीवनेरित्यर्थः । अनुक्ते कर्मणि तृतीया ।

মুমন্ড:—যদগ্নাপয়তি মহারাজ: ।

রাজা—(ऊर्ध्वं मवलोक्य) अये रामकथायवणसन्दग्ध-
हृदय' माम् आश्वासयितुम् आगताः पितरः । कोऽत्र ?

(प्रविश्या) काञ्चुकीयः—जयतु महाराजः ।

রাজা—আপস্তাবত্ ।

কাঞ্চুকীয়:—যদগ্নাপয়তি মহারাজ: । (निष्क्रम्य पुनः
प्रविश्या) जयतु महाराजः । इमा आपः ।

Eng.—Snm.—As your Majesty commands.

King. (Looking upwards)—Ho ! my ancestors have come here to re-assure (console) me, whose heart has been afflicted with the hearing of the facts regarding Ram : who is here (Ho) ?

(Entering) Cham.—Victory to your Majesty (or Let your Majesty prosper).

King.—Let water be brought.

Cham—As your Majesty commands. (Going out and again entering) Let your Majesty prosper. Here is water.

Beng.—স্বমন্ত্র—যে আজ্ঞা মহারাজ ! রাজা—(উপদের দিকে
দৃষ্টিপাত করিয়া) অহো ! রামচন্দ্রের কথা শুনিয়া আমার হৃদয় নষ্টপ্ত
হইয়া উঠিয়াছে, তাই আমাকে সাশ্বনা দিবার জন্য পিতৃগণ আসিয়াছেন ।
এখানে কে আছে (হে) ? (প্রবেশ করিয়া) কাঞ্চুকীয়—মহারাজের
জয় হোক । রাজা—জল (আন) ! কাঞ্চুকীয়—যে আজ্ঞা মহারাজ !
(বাহির হইয়া এবং পুনরায় আগমন করিয়া) মহারাজের জয় হোক ।
এই যে জল ।

Tika.—‘रामकथाश्रवणसन्दग्धहृदयम्’ रामस्य वनगमनवानांश्रवणेन सन्तप्तहृदयं नां आश्वासयितुम् सान्त्वयितुम् पितरः सम परलोकवासिनः पितृपरुषाः आगताः आकाशम् समागताः । ‘आपः’ सिल्लानि तावत् आनीयन्ताम् ।

Notes

1. रामकथाश्रवणसन्दग्धहृदयम्—adj to मान । रामस्य कथा इति शतम् । तस्य श्रवणम् । तेन सन्दग्धम् । तादृशं हृदयं यस्य तम् इति वङ् ।

2. आश्वासयितुम्—आ + शस् + शिच् + तुमुन् ।

3. पितरः—sub. to आगताः ; the forefathers have appeared in the sky in their spiritual bodies. It is not a good sign ; Acc. to Ayurveda it forebodes approaching death. In other words, it signifies the immediate death of the king which really came about.

4. आश्वासयति—आ + श्वा + शिच् + लट् तिप् । We suggest the reading पुनः प्रविश here.

5. आपः=water ; it is always fem. plural ; water is asked to wash off tears to have a full view of his ancestors ; we may also suppose that it was asked due to पिपासा natural to a dying person, specially to one burning within through grief ; or it was for आचमन to purify himself before the solemn act of going to his forefathers, cp “राजा आचम्यावलोक्य” below.

राजा—(आचमयावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे
किमभिगमनकारणम् भवदुमिः सह वसने समयोममापि तत्र ॥२१

Prose,—अयममरपतेः सखा दिलीपः । अयं रघुः । अत्रभवान् मे पिता अजः ; अभिगमनकारणं किम् ? ममापि तत्र भवदुमिः सह वसने समयः (वर्तते) !

Eng.—Here is Dilipa the ally of the Lord of the God ; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here ? (oh !) my time has come to live with you.

Beng.—এই সুরপতির গণা নিলীপ । এইরঘু । (এই) আমার পূজনীয় পিতা অজ । (আপনাদেহ এখানে) আমার কাঁদণ কি ? (তবে) আমারও আপনাদেহ মহিত বাগ করিবার সময় হইয়াছে ।

Tika.—अयं मम प्रत्यक्षं दृश्यमानः 'अमरपतेः सुरनाथस्य सखा दिलीपः' मम प्रपितामहः । अयं रघुः मे पितामहः । अदभवान् पूजनीयः 'मे पिता अजः' (अत्र दृश्यते) । (अत्र) एवाम् अभिगमनस्य अधिष्ठानस्य कारणं हेतुः किम् ? ममापि तत्र स्वर्गं भवद्भिः सह वसने वासे समयः कालः उपस्थितः इति मन्ये ।

Notes

1. अमरपतेः—अमराणां पतिस्तस्य इति द्रुतम् ।

2. वसने—वस + लुटभावे ; तत्र । वासे इत्यर्थः ।

3. Remark—This order of lineage is taken from Padma-purana and is adopted by Kalidasa in his Raghuvalsam.

राजा—राम, वैदेहि, लक्ष्मण, अहमितः पितृणाम् सकाशं गच्छामि । हे पितरः अयमहमागच्छामि । (मूर्च्छया परामृष्टः)

(काञ्चुकीयो यवनिकास्तरणं करोति)

सर्वे—हा हा महारात्र । हा हा महारात्रो [हा हा महाराजः]

(निष्क्रान्ताः सर्वे) । इति द्वितीयोऽङ्कः ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon).

(The Chamberlain covers the body with a curtain.)

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—রাজা—রাম ! বৈদেহি ! লক্ষ্মণ ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি। হে পিতৃগণ ! এই যে আসিতেছি। (মূৰ্ছাক্রান্ত হইলেন)। (কাঞ্চুকীয় বস্ত্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন) সকলে—হা হা নহারাজ ! হা হা নহারাজ ! (সকলে চলিয়া গেলেন)। দ্বিতীয় অঙ্ক সমাপ্ত।

Notes

1. যবনিকাস্তরণম্—যবনিকা curtain. স্তরণ is covering (here); যবনিকয়া স্তরণম্ ইতি ইতন্ covering with a curtain; or যবনিকায়: স্তরণম্ ইতি ইতন্।

2. হা হা নহারাজো—this portion is uttered by the two ladies that were present there as also by others there. So we have plural সর্ব

3. মূৰ্ছয়া—করণী ইয়া।

4. Remark—(a) Prof. Paranjape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after "মূৰ্ছয়া পরাসুত:"। Thus he suggests সর্গে গত: also here. In short the reading of the stage-director should be "মূৰ্ছয়া পরাসুত: সর্গে গত:"।

(b) Here Dasaratha's wailings for Rama his favourite son, resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See. Introduction.

प्रतिमानाटकम्

तृतीयोऽङ्कः ।

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सर्वाजनादीनि कृत्वा) भोदु, दाणिं (?) किदं
एत्थ कयां अय्यसंभवअस्स आणत्तम् । जाव मुहुत्तं सुविस्सम् ।
(स्वपिति) [भवतु, इदानीम् कृतमत्र कार्यम् आर्य्यसम्भवकस्य
आज्ञप्तम् । यावत् मुहुत्तम् स्वपिमि] (स्वपिति)

(प्रविश्य) भटः—(चेटमुपगम्य ताडयित्वा) अहो दासीए
पुत्त । किं दाणिं कम्मण करेमि (ताडयति) ।

[अहो दास्वाः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)]

सुधाकारः—(बुद्ध्वा) तालेहि मं तालेहि मं । [ताडय मां
ताडय माम्] ।

(Then enter the whitewasher)

Whitewasher—(Having finished sweeping and the like)
well, I have now finished what I was asked to do by the
venerable Sambhavaka ; now let me sleep awhile (sleeps).

(Entering) Gnard.—(Having approached the man and
pushing him) Oh rascal ! how is it that you are not now
going on with your work ! (beats him).

Whitewasher—(Having got up.) Please, do not beat me
please beat me not ; (or—why do you beat me).

Beng.—(অনন্তর সুধাকার প্রবেশ করিলেন) সুধাকার—(গৃহের মার্জনাদি কার্য সমাপ্ত করিয়া) যাক্ । এখন ত আমার আৰ্য্যসম্ভবকের আদেশানুযায়ী কার্য সমাপ্ত হইল । এবার খানিকটা ঘুণাইয়া লই । (নিদ্রা গেল) । (প্রবেশ করিয়া) উট (সুধাকারের নিকটে গিয়া তাহাকে মারিতে মারিতে) আমার বেটা ছোটলোক, এখন যে কাজ করছিন্ না ? (মারিতে লাগিল) । সুধাকার—(জাগিয়া উঠিয়া) বেরোনা বাপু, বেরোনা ।

Tika.—মুধাকারঃ—অর্চা প্রতিমাগৃহে পুণ্ড্রিপদাদিক্রম্য । ‘সমাজনাট্যাদি’ গৃহস্থ মার্জনং তথা আনুষঙ্গিকম্ অন্যত্ কৰ্ম কৃত্বা । অথ = অগ্নিন্ গৃহে । আৰ্য্যসম্ভবকস্য । সম্ভবকস্বৰ্ণ এতন্মামককাজ্যকীয়ঃ । আশ্রয়তম্—আদিষ্টম্ কৰ্ম । স্রপিত নিদ্রা গমিষ্যামি [যাবদযোগে ভবিষ্যতি লট । “যাবত্ পুরানিপাতঘোলং”] শ্বেতম্ দামম্ মুধাকারম্ ইত্যর্থঃ । মুধাকরণকৰ্মণি নিযুক্তম্ ইমং পরিচারকম্ । মটঃ = যোদ্ধা । রক্ষকঃ, প্রহরী ইত্যর্থঃ । অঙ্কী ইতি সক্রোধম্ সম্বোধনম্ । হে দাস্যঃ পুত্র = হে নীচলীক । বুধা = প্রতিবুধা, উত্থায় ইতি যাবত্ । ‘তাড়য়’ কথম্ আচাতং করোষি [আবিমে দিহুকম্] ॥

Notes

1. মুধাকারঃ—মুধা করোতি ইতি মুধা + ক্ত + অণ্ by the rule কর্মণ্যণ্ ।

2. সমাজনাট্যাদি—obj to কৃত্বা । সম্ + ঞ্জ্ + লুট্ । সমাজনম্ আদৌ (.or আদি) যেষা তানি ইতি বহু । By আদি is meant other works to keep the room free of lime, dust etc.

3. ভবতু—Here an অম্যয় meaning “well.”

4. আশ্রয়তম্—আ + ঞ্জ্ + ণিচ্ (চুরাদি) + ক্ত কর্মণি বর্তমান্ । Desired. আশ্রয়িত is also correct by the rule” বা দান্তশান্তপূর্ণদন্ত স্পষ্টকল্পজ্ঞাঃ” । Here বর্তমান্ ক্ত comes by the rule “মতিবুদ্ধিপূজায-অশ্” । ঞ্জ্ is দ্ব্যর্থক or সত্যবাক । Thus Kasika and Dikshba

has "नतिरिच्छा"; thus its चतुर्थकर्ता "सम्भवत्स" takes ङी and not तृतीया by the rule—"कस्य च वत्मानि".

5. सुहृत्तम्—अत्यन्तसंयोगे रथा ।

6. स्वपिनि—स्वप् + लट् सिप् । Here in all the printed Text the reading is स्वप्सामि for सुविस्मम् । But we prefer to read स्वपिनि here, for the अव्यय यावत् mostly governs लट् in the sense of लृट् । See Sak. VI. Swapna II ; and "यावत् उपसर्गानि" &c here.

8. अहो—इति अव्ययम् । मत्कीधसम्बोधने प्रयुज्यते ।

9. दास्याः पुत्र—An instance of अलुक् समानः ; षष्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is "पुत्रेऽन्यतरस्याम्" । दास्याः पुत्र or दानौपुत्र means a bastard son ; case of address. comp. "दास्याः पुत्रैः गकुनि-लुब्धकैः" &c in Sak II.

N. B.—The passage ताडहि म' has been interpreted by us as "Do not beat me"; by वचनभङ्गी we interpret 'म' ताडय" as ending in "न म' ताडय" ; but it may also mean "why you beat me !" and this meaning also may be justified in view of the idea contained in the next passage.

भटः—ताडिदु तुव' किं करिस्ससि ? [ताडिते त्वं किं करिष्यसि] ।

सुधाकारः—अहसस मम कर्त्तव्योऽस्य विअ वाहसहससम् णत्थि । [अधन्यस्य मम कर्त्तव्योऽस्य इव वाहसहससं नास्ति] ।

भटः—वाहसहससेण किं कयाम् । [वाहसहस्रेण किं कार्यम् ?] ।

सुधाकारः—तुवं हणिससम् । [त्वां हनिष्यामि] ।

भटः—एहि दासीएपुत्तो ! मिदे सुच्चिससम् । (पुनरपि ताडयति) [एहि दास्याःपुत्र ! मृते मोक्ष्यामि] ।

सुधाकारः—(रुदित्वा) सक्कं दाणिं भट्टा मे अवराहं जाणि-
दुम् ? [शक्यम् इदानीम् भर्त्तुः मे अपराधम् ज्ञातुम् ?]

भटः—णत्थि किल अवराहो णत्थि । णं मए सन्दिट्ठो
भट्टिदारअस्स रामस्य रज्जविव्भट्टकिदसन्दावेण सगम्
गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुम् अज्ज कोलत्तापुरो-
एहि सब्बेहि अन्तउरेहि इह आअन्तव्वम् ति । एत्थ दाणिं
तुए किं किदम् [नास्ति किल अपराधो नास्ति । ननु मया
सन्दिट्ठो भर्त्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं
गतस्य भर्तुर्देशरथस्य प्रतिमागेहम् द्रष्टुम् अदर कोसलग्रापुरोगैः
सर्वैः अन्तःपुरैरिहागन्तव्यम् इति । अत्र इदानीं त्वया किं
कृतम्]

सुधाकारः—पेक्खदु भट्टा अवणोदकवोदसन्दाणअं दाव
गव्भगिहम् । सोहवसअदत्तचन्दणपञ्चाङ्गुला भित्तीओ ।
ओसत्तमाल्लदामसोहीणि दुवाराणि । पाइस्सा वालुआ । एत्थ
दाणिं मया किं ण किदम् । [पश्यतु भर्त्ताअपनीतकपोत-
सन्दानकं तावत् गर्भगृहम् । सोधवर्णकदत्तचन्दनपञ्चाङ्गुला
भित्तयः । अवसत्तमाल्लदामशोभीनि द्वाराणि । प्रकीर्णा
वालुकाः । अत्र इदानीं मया किं न कृतम् ।

भटः—जइ एवं विस्सत्थो गच्छ । जाव अहं वि सब्बं किदं

ति अमञ्चस्स णिवेदेमि । [यदि एवं विश्वस्तो गच्छ । यावत्
अहम् अपि सर्वं कृतमिति अमात्याय निवेदयामि]

(निष्क्रान्तौ) ॥ [प्रवेशकः] ॥

Eng.—Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand
arms like Kartaviryya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you dead. (Beats
again).

W.—(crying) May I know what is my fault ?

G.—No ! nothing you have committed ! (no fault of
yours !) ; why I told you that the venerable ladies such as
Kausalya and others would come to visit to-day the picture-
house of the late King Dasaratha who has departed for the
next world being seized with the grief, due to the Prince
Ramchandra's being deprived and banished out of the king-
dom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has
been withdrawn from the inner apartment. The white-
wash upon the walls has been printed by the five fingers with
sandal. The doors are shining with the garlands hanging.
Sand has also been scattered. Then what have I not done
here now ?

G.—If that, then go away without fear. I shall now relate
to the ministers that everything is complete.

(Exit)—[Inter-lude].

Beng.—ভট—তোকে মারলে তুই কি করবি রে? সুধা—এ হতভাগার ত কার্তবীর্যের মত হাজার হাত নাই। ভট—হাজার হাতে কি করবি? সুধা—তোকে খুন করবো। ভট—আর বেটা ছোটলোক; তুই মলে তবে তোকে ছাড়বো। (পুনরায় মারিতে লাগিল)। সুধা—(কাদিতে কাদিতে) আমার কি অপরাধ তা জানতে পারি কি? ভট—না কিছু অপরাধ নাই? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজ্য দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেব্বার জন্ত অস্ত্র কৌশল্যা প্রভৃতি অস্ত্র:পুরিকংগণ এখানে আসবেন। এখানে এখন তুই কি করেছিস? সুধা—দেখুন বালিক; গর্ভগৃহ হইতে পায়রা খেদান জাল সরিয়ে দিয়েছি। দেওয়ালে চূণের আস্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিয়েছি। মালা ঝুলিয়ে দ্বার শোভিত করেছি। বালি ছড়িয়ে দিয়েছি। তবে এখানে আর করিনি কি? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও। আমিও মন্দিরের জানাই যে সব করা হয়েছে।

(উভয়ের প্রস্থান)। [প্রবেশক]।

Tika—‘তাড়িত’ মযা তাড়িতৈ মনসি সতি ‘ত্ব’ কিং ‘করিষ্যসি’? ‘অধবস্ব’ হতভাগ্যস্ব। নতৈ সতি ত্বা মীচ্যাসি পরিষ্যচ্যামি। আমরণং ত্বাং মন্থরামি ইত্যর্থঃ। ‘মর্তুঃ তব সকাশাত্ মী অপরাধং দ্রাবুং যক্বম্ কিম্? ‘মণ্টু’দারকস্য’ মধুপুরস্য ব্রুবরাজস্য ইতি যাবৎ। রাজ্যবিমলম্ রাজ্যাত বিমং যঃ [নপু সন্ধি ভাবে ক্তঃ] তিন ক্ততঃ যঃ সন্ধ্যাপঃ দুঃখং তিন হতুনা। প্রতিমাগৃহ—মতস্য প্রতিকৃতিবচন-গৃহম্। ‘কীৰ্ত্ত্ব্যাপুরোগৈঃ’ তত্ প্রসুখৈঃ। অন্তঃপুরৈঃ অন্তঃপুরিকাভিঃ অন্নগল্যম্। সন্দানকং নাম বজ্রজালম্ ইত্যর্থঃ। ‘কপোতানাং সন্দানকম্’ জালম্ কপোতবিতাঙ্ক-নাথং প্রসারিতম্ জালম্ ইতি ভাবঃ মযা অপনীতম্ অপসারিতম্ গর্ভগৃহাত্ অন্ধানর-কচ্চাত্। ‘সৌধবর্ষকদগ্ধচন্দনপঙ্কজাঃ মিত্রয়ঃ’—মিত্রীনাং প্রাকারাম্ বর্ষিভাগী (ভপরি) যত্ সৌধবর্ষকং বৃষ্ প্রলীপঃ বর্ষতে তত্র (তস্য ভপরি) মযা চন্দনে পঙ্ক-

ऋक्षीनां मुद्रा अङ्किता । 'अवसक्तमाख्यदामशोभिनी' अवसक्तैः सख्यमानभावेन अव-
स्थापितैः साख्यदामभिः सालाराजिभिः शोभमानानि । प्रकोषाः विस्तारिताः उत्कीर्णाः
इत्यर्थः । विद्वस्तः निर्भयः सन् गच्छ ॥

Notes

1. ताङ्किते—भावे ङमी । Its अनुक्तकर्ता is मया ।

2. अध्वस्य—धन्यादन्यः नञतत्, तस्य ।

N. B.—कात्तवीर्य a prince of वैश्य line, had the boon of en-
joying thousand hands in battles &c. See Rag. VI.
“सुयामनिविष्ट सहस्रबाहुः” &c.

3. मृते—भावे ङमी । Comp.—त्वयि मृते सति ।

4. भक्तृदारकस्य—भक्तुः दारकस्य इतत् ।

5. राजाविभटकृतसन्तापेन—इतौ ३या । वि+भृंश+क्त भावे विभृंशः
(deprivation and banishment both) राज्यात् विभटम् इति सुप्सुपा ।
तेन कृतः इति इतत् । तादृशः सन्तापः इति कर्मधा । तेन (राजापहरण = 'राजा-
विवासन) । रामस्य राजाविभटकृतसन्तापेन इत्यत्र “सापेक्षत्वेऽपि गमकत्वात् समासः” ।

6. प्रतिमाग्रहम्—प्रतिमायाः ग्रहमिति इतत् ; or प्रतिमगेह is the rea-
ding here. This custom of hanging the picture of the dead
relation is prevalent in Kosala country even now-adays.

7. कौमल्यापुरीः—कौमल्य is Rama's mother. सा पुरीगा येषां
तैरिति बहु । पुरस्+गम्+ङ कर्तरि स्त्रियामप्=पुरीगा । Qual.
अन्तःपुरैः ।

8. अन्तःपुरैः—by transference of epithet (लक्षणाद्व्या) it
implies the occupants of the inner apartments. अनुक्तकर्ता of
आगतव्यम् ।

8. अपमोक्ष कपोत सन्दानकं—adj. to गर्भं गृहम् । कपोतानां सन्दानकम्
(विताडनकालम्). इतत् । यदा कपोतानां सन्दानकम् । In this case it im-

plies group of pigeons. I 'think this interpretation is preferable. Prakrit सन्दानक' may be सन्तानक' as well in sanskrit. कन् is added in the sense of कक्ष to सन्तान (= समूह here). अपनीत' कपोतसन्तानक' यस्मात् तदिति बहु । Acc. to Mr. Shastri, Kale etc, सन्दानक is nest and कपोतसन्दानक = pigeonnest. But प्रतिभागेह where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनीड । Rather कपोतविताडनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णक eto.—सौध' वर्णक' इति कर्मधा । पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्वयः with समामान्त अच् by "तत्परुष-स्याङ्गुलेः संख्याव्यादिः" । चन्दनमयं पञ्चाङ्गुलम् । सौधवर्णके दत्तम् इति मुप-सुपा । सौधवर्णकदत्तम् चन्दनपञ्चाङ्गुलं यत्र ताः इति बहु ; adj to भित्तयः ।

10. अवसक्तमालादामशोभीनि—adj to हाराणि । अवसक्त = अव + सनञ् + क्त । = संलग्न । मालानां दाम इति इतत् । अवसक्तं मालादाम इति कर्मधा । तैः शोभन्ते इति अवसक्तमालादाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णाः—प्र + कृ + क्त कर्मणि । बालुका or sand-way is for easy and smooth movement on the ground, and to make it free of dust.

12. अमात्याय—सम्प्रदाने or क्रियायोगे चतुर्थी ।

13. प्रवेशक is an अङ्कसन्नि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोऽन्त्या नीच-पातप्रयोजितः अङ्कदधानां विज्ञेयः शेषं विश्वाम्भके यथा । Also cp "यन्त्रीचैः केवलं पातैर्भावितार्थमूचनम् । अङ्कयोः रभशोर्मध्ये स विज्ञेयः प्रवेशकः" ।

N. B.—प्रवेशक differs from a विश्वाम्भक in as much as it is acted by inferior characters only. See Sak. Act VI.

(ततः प्रविशति भरतो रथेन सूतश्च)

भरतः—(सावेगम्) सूत ! चिरं मातुलपरिचयात् अविज्ञात-
वृत्तान्तोऽस्मि । श्रुतं मया दृढमकलयशरीरो महाराज इति ।
तदुच्यताम्—पितुर्मे को व्याधिः

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वैद्याः

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः—भूमौ निरशनः

भरतः—किमाशा स्यात्

सूतः—देव

भरतः—स्फुरति हृदयं वाह्य रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुष्मान् । (रथं वाहयति) ।

Eng.—(Then enter Bharat in a cart together with the charioteer).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?

Ch.—(He) Lies (sleeps) on the ground without food.

Bh.—Is there any hope (of his life) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive the car.

Ch.—As the long-lived one commands. (Drives the car on).

Beng.—(অনন্তর রথে চড়িয়া ভরত এবং হৃত প্রবেশ করিলেন)
ভরত—(আবেগের সহিত) হৃত, বহুদিন মাতুলান্নয়ে থাকার জন্য
আনি এ ব্যাপার কিছুই অবগত নহি । শুনিয়াছি মহারাজের শরীর খুব
খারাপ । আচ্ছা বলত পিতার কি অশ্ব হইয়াছে ? হৃত—তাঁহার
হৃদয়ে বড়ই পরিতাপ । ভরত—বৈজ্ঞেরা তাঁহার বিষয়ে কি বলেন ?
হৃত—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন । ভ—তাঁর আহার ও নিদ্রা
হইতেছে ত ? হৃত—অনাহারে মাটিতে পড়িয়া আছেন । ভ—
(জীবনের) আশা আছে ত ? হৃত—অদূরে জানেন । ভ—আবার হৃদয়
কম্পিত হইতেছে । (শীঘ্র) রথ চালাও । হৃত—আম্মানের যেরূপ
আদেশ । (রথ চালাইল) ।

Tika. 'চির' দীর্ঘকাল ব্যাপ্য মাতুলপরিচর্যাত্ মাতুলানাম্ অন্তিকী
অবস্থানাত্ 'অবিদ্রাঘতান্নান্' অনবগততথ্য: অগ্নি অহম্ । 'হৃদম্' হৃদম্
'অকল্মষশরীর:' অমূল্যশরীর: । হৃদয়পরিচর্য:—রামনির্বাণনজন্ম মর্মপীড়া ইতি ।
মরতস্য মন্যতে হৃদয়পরিচর্য: কথিত মনোব্যাধি: ইতি । 'ত' তস্য রোগম্ অধিক্রম্য,
তস্য বিষয়ে ইত্যর্থ: 'বঁচা: কিমাহু:' কথিতবল: ইত্যর্থ: । 'তস' মহারাজস্য
ব্যাধিনির্বাণে 'মিথজ: ন' নিপুণা: দ্বা: । মিথজ:—চিকিৎসকা: ॥ মুক্তে
স্বাদতি, 'মথনমপি' কিম্ উপমুক্ত: ? 'মুমৌ' মৃতিকায়াম্ স্ফটিলি বা 'নিরশন:'
দুরাহার: সন্ শীতে বা তিষ্ঠতি । 'আশা' জীবনস্য আশা । টেবম্—অহতম্ এতন্
জান্নতি । স্কুরতি—বেপতি । বাহয়—চালয় ।

Notes

1. चिरम्—अत्यन्तमधिकेन शया ; अव्ययत्वात् विभक्तिलोपः ।
2. मातुलपरिचयात्—हेतौ प्रमी । मातुलानां परिचयः सम्पर्कः इति इतत् ।
मातुलसम्पर्कात्—मातुलगृहे अवस्थानात् ।
3. अविज्ञातहत्तान्तः—Adj to अस्मि which stands for अहम् । or
न विज्ञातम् इति नञतत् । हत्तस्य अन्तः इति इतत् । अविज्ञातः हत्तान्तः येन न
इति बहु ।
4. दृढम्—adverb qualifying अकल्पशरीरः ।
5. अकलाशरीरः—कला here means मुख्यः । तस्मात् अन्यत् अकलान्
नञ् समासः । अकला अमुख्यं शरीरं यस्य स इति बहु, cp “यावदभवेत् कल्पः तावत्
श्वेयः समाचरेत्”—Maha. Its usual meaning is प्रतुष्य as Amara says.
6. हृदयपरितापः—हृदयस्य परितापः इति इतत् । यदा हृदये परितापः
इति सहसुपा ।
8. निरशनः—निरस्तम् अशनम् यस्मात् स इति बहु ।
9. बाह्व—बह् + शिच् + लोट् हि ।
10. आयुमान्—आयुः प्रशस्तं वा प्रभूतमस्यस्तीति आयुस् + मतुप् ।

भरतः—(रथवेगं निरूप्य) अहो तु (? तु) खलु रथवेगः ।
एते ते—

दुमाः धावन्तोव द्रुतरथगतिक्षीणविषया
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे ।
अरवाक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्लोद्धूतं पतति पुरतो नानुपतति ॥२॥

Prose—द्रुतरथगतिक्षीणविषयाः दुमा धावन्ति इव । उद्वृत्ताम्बुर्नदी इव मही
नेमिविवरे निपतति । अरवाक्तिर्नष्टा । जवात् चक्रवलयम् स्थितमिव । अश्लोद्धू-
तम् रजश्च पुरतः पतति (किञ्च) नानुपतति ।

Eng. — The trees, with all their parts (or distances) appearing indistinct through the (excessive) speed of the car, seem to run on ; the earth appears to sink under the wheel just like an overflowing river (piling up in the middle) ; the spokes do not appear separate (or have lost distinct appearance) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up (or raised) by the horses fall in front and they do not follow (me or the car).

Beng. রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি (শাখাপ্রশাখাদি) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে । উচ্চ ক্রমের নদীবৈষ্ণব মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্র-রাজির অভ্যন্তরে যেন প্রবেশ করিতেছে । চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না । বেগবশতঃ চক্রধারা নিশ্চল বলিয়া বোধ হইতেছে । অস্বকুরোথিত ধূলি অগ্রে পতিত হইতেছে বটে কিন্তু তাহারা রথের অনুসরণ করিতে পারিতেছে না ।

Tika.—‘দ্রুতগতিবিশীলবিষয়াঃ’ রথস্ব দ্রুতগতিবিশীল বিধাঃ বিমিশ্রাঃ অংশাঃ সাক্ষাদয়ঃ দূরত্বং বা অংশাঃ অস্পষ্টাঃ জাভাঃ তাহাঃ ‘দ্রুমাঃ তথাঃ ধাবন্তি ইব’ ইতি অদ্বম্ ভূতমেচ্ছ । ‘তদ্বৃনাম্ভঃ নদী ইব’ যস্যঃ নদ্যাঃ অম্বুনি জলানি তদ্বৃনানি তদ্বিবিশীল কূলমসিক্রান্তানি ভবন্তি ততঃ মধ্যস্থলী রাশীভবন্তী তাহমী ‘নদী ইব নদী পৃথিবী নেমিবিবর’ অক্ষধারাম্বলরে নিবসতি নিমজ্জতি ইব । অরব্যক্তিঃ ‘অরাণা’ অক্ষশলাকানাং ‘ব্যক্তিঃ’ প্রকাশতা পৃথক্তা নষ্টা দর্শনাভীতা জাভা । ‘জবাৎ’ অতিবেগাৎ ‘বক্রবলয়ম্’ অক্ষধারা স্থিতম্ নিখলম্ ইব ইতি অদ্বম্ ভূতমেচ্ছ । ‘অশ্বীভূতম্’ অশ্বঃ ভূতচ্ছিন্নম্ রজস্ব ধূলিঃ স্ব পুরতঃ [অদ্রুতম্ প্রসবয়মিতি প্রায়ুক্তম্] সমায়ে পততি, (পরম্) ‘ন অনুপততি’ নাং মন রথং বা নানুধাবতি । [শিখরিশীলম্ । প্রায়েণ স্বভাবীকিরলদ্বারঃ] ॥

Notes

1. द्रुतरश्मिगतिवीर्यविषयाः—Adj to द्रुमाः । रश्मि गतिरिति इतत् ; द्रुता रश्मिगतिः—इति कर्मधा । तथा (हेतौ तृतीया) वीर्यः इति मुपमुपा or इतत् ; तादृशाः विषया (parts) देयां ते इति बहुव्रीहिः । or—विषय is distance their distances are not seen due to speed.

N.B.—“अद्भुतं खलु” is usual and easier in such cases. But Bhasa here uses “अद्भुतं खलु” in stead. Or is it Scriher's fault.

2. उद्भूतान्धः—उद्भूतानि अन्धानि यस्या ना इति बहु ; adj to नदी । As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर (जवात्) ।

3. नेमिविवरे—अधिकरणे ऽमी । नेमिः चक्रधारा । तेषां विवरम् तस्मिन् इति इतत् ।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति इतत् ; वि + अनञ् + क्तिन् । Due to speed their individuality could not be noticed.

5. जवात्—हेतौ ऽमी ।

6. चक्रवलयम्—चक्राणां वलयमिति इतत् । वलय = circumference.

7. अद्भुतम्—अर्थः लङ्घ्यम् इति इतत् ; लङ् + धू + क्त कर्मणि । The dust raised in front of the chariot cant follow it due to its extreme speed.

8. अनुपपत्तिः—अनु + पत् + लट् तिप् । For a similar sentiment due to रश्मि, compare “शैलानामनुपपत्तिर्विश्वरात्” Sak VII. and Sak I. under “आत्मोद्भूतैः धूलिभिरपलङ्घनीयाः” &c.

सूतः—अयुस्मान्, सोपमैर्हेतया वृक्षाणाम् अभितः खल्वयोध्यया भवितव्यम् ।

भरतः—अहो तु (? तु) खलु स्वजनदर्शनोत्सुकस्य त्वरता
मे मनसः । सम्प्रति हि—

Eng. Charioteer—Ho Longlived one ! as the trees seem
glazy, so methinks, Ayodhya is in front of us.

Bh.—Oh ! great is the eagerness of my mind which is
anxious to visit my near and dear ones. Now indeed —

Beng. अह—आश्चर्यम्, गाछगुलि येकरु दिङ्क देशहेतेहे
ताते बोर इहेतेहे अबोध्या आमादेर साम्ने । उन्नत—अहो ;
स्वजनदर्शने उन्मुख आमार मनेर कि बाधता । एकरुपे—

Tika.—‘सोपस्नेहता’—बचायां सिन्धुतया समुद्यता ; अभितः अस्माकम्
अये एव । अयोध्या भवितव्यम् । अतः स्वजनदर्शनोत्सुकस्य निजजनदर्शन-
लालसस्य मे ‘मनसः’ ‘त्वरता’ व्ययता ।

Notes

1. सोपस्नेहता—हृता श्या ; उप + सिङ् + घञ् = उपस्नेहः । समुद्यता ।
तेन सह वर्तमानः यः स इति तुल्ययोगे बहु । तस्य भावः इति सोपस्नेहता ।
तया । Such, glossy trees indicate precincts of a city or
residence, comp “सोपस्नेहता अयोध्या भवितव्यम्” in Abhi. and “गृह-
विशेष एवायम् सोपस्नेहता” &c.

2. अभितः—अस्मान् अभितः अस्माकं पुरतः इत्यर्थः ; cp “अभितोवरमुखं
पश्यामि”—Swapna.

3. स्वजनदर्शनोत्सुकस्य—adj to मनसः or मे । स्ने जनाः इति कर्मधा ।
तेषां दर्शनम् इति हतत् ; तच्च उत्सुकः इति मुप्-मुपा or उ तत् । तस्य ।

4. त्वरता—त्वरते इति त्वरः (पचाद्यच्) । त्वर + तल् भावे ; व्ययता ।
This is rather a rare use in this sense. त्वरा serves the
purpose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিহ্যতে বাস্মি রাজ্ঞা সমুত্থাপিতঃ
 ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তীত্ব মামশুভির্ভ্রাতরঃ ॥ ৩ ॥
 সদৃশ ইতি মহানিতি ব্যাযতশ্চেতি মৃত্যুৈরিবাহং স্মৃতঃ সেবয়া
 পরিহসিতমিবাत्मनস্তত্র পশ্যামি বেদং চ ভাষাং চ সৌমিত্রিণা ॥ ৪ ॥

Prose.—(মন) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব । স্নিহ্যতা রাজ্ঞা সমুত্থা-
 পিত ইবাশ্মি । ভ্রাতরঃ ত্বরিতমুপগতা ইব । মাতরৌঃশুভির্মাম্ ক্লেদয়ন্তি ইব ॥ ৩ ॥

সদৃশ ইতি মহান্ ইতি ব্যাযত ইতি অ—মৃত্যুৈঃ সেবয়া অহং স্মৃতঃ ইব । তত্ চ
 সৌমিত্রিণা আत्मনঃ বেদং পরিহসিতমিব ভাষাং চ (পরিহসিতানিব) পশ্যামি ॥ ৪ ॥

Eng.—Now I perceive that my head has, as if fallen
 at the feet of my father ; I have been as it were, raised up
 by the King ; my brothers has (as it were) hastened to me
 and my mothers are (as it were) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogis-
 ing me saying 'just like the others of the family' ! "how
 grown up" "a strong bodied fellow !" and the son of Sumitra
 is taunting me with respect to my dress and speech.

Beng.—(এখন দেখতে পাচ্ছি) যেন আমার মস্তক পিতৃচরণে
 পতিত হইয়াছে । দ্রোহশীল রাজা যেন আমার ধরিয়া তুলিতেছেন ।
 ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন
 জলে আমার সিক্ত করিতেছেন ॥ ৩ ॥ “রাজবংশের অন্তান্ত সকলেরই
 নত” “বেশ বড় হইয়াছেন” “কি দৃঢ়দেহ” — এই প্রকারে গুণিত করিয়া
 ভ্রাতৃগণ যেন আমার পরিচর্যা করিতেছে । আর সেখানে লক্ষণ
 আমার পরিহাস এবং ভাষাকে যেন উপহাস করিতেছেন—এই রূপই
 যেন দেখিতেছি ।

Tika.—‘শিরঃ সূক্তা পিতুঃ দয়াদেহ পাদয়োঃ পতিতম্’ অবসন্নম্ ইব ইতি অহম্

उत्प्रेक्षे । दशरथस्य सन्तानम् अजानतः भरतस्य इयं कल्पना । 'सिंहता' माम् प्रति स्नेहं प्रकाशयता 'राज्ञा समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते । 'मे भ्रातरः त्वरितम् तूष्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयन-वारिभिः (चिरात् दृष्टं) माम् क्लेदयन्ति आर्द्राकुर्वन्ति इति भरतः मानसनीलाभासम् पश्यति । अपिच—'मदृशः' अस्मिन् वंशे उत्पन्नानाम् अपरिषां कुमाराणाम् तुल्यः इति ; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् मञ्जात इति, 'व्यापतः' इति—निश्रितं व्यापानं गृहीत्वा मुदूढकाय इति एवं 'भृत्यैः' परिचारकैः सेवया परिचर्याया [करणे इत्या] अहं स्तुतः पूजितः प्रशंसितः इति यावत् —इदमपि भरतः मनसा पश्यति । तत्र च अयोधायाम् च सौमित्रिणा लज्जयेन आत्मनः मम (भरतस्य) वैषम्यं कैकेयदेशीचितं परिच्छदं 'परिहसितम्' उपहसितम् इव मनसा पश्यामि यत् सौमित्रिः कैकेयदेशीपपरिच्छदभूषितम् माम् दृष्ट्वा उपहसति. (एषं च) 'भाषाम् अपि' कैकेयदेशीषाम् भाषाम् मया कथ्यमानाम् अपि (तेन परिहासिताम्) पश्यामि मनसा इति ॥ [शोकदृष्टस्य प्रभाम् निवृणोः निश्रयान् उपजातिभेदः क्लृप्तः] ॥

Notes.

1. सिंहता—सिंह (दिवादि) + गृह् लृप्ता एकवचनम् । Qual. राज्ञा ।
2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि । Its उत्तकर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्" । or असम् + लट्मि—अस्मि ; then अहम् is its nom. understood, and समुत्थापितः is pred. to अहम् ।
3. त्वरितम्—त्वर + इतच् जाताच् । Adv. qual उपगताः ।
4. क्लेदयन्ति—क्लिद् + णिच् लट् अन्ति ।
5. व्यापतः—वि + आ + यम् + क्त ; व्यापानेन दृढीकृतः इत्यर्थः ।
6. वैषम्यं—कर्मणि इत्या ; construe—सौमित्रिणा वैषं परिहसितम् भाषां च परिहसिताम् पश्यामि ।
8. परिहसितम्—परि + हस् + क्त कर्मणि । Pred to वैषम्यं ।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिवर्तन and must be repeated as परिहसिताम् in order to qualify भावम् । The construction will be this—वेदम् भावां च परिहसितान् पश्यामि । पश्यामि = अवलोकयामि. मन्त्रे ।

(ii) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule; these two being successive brothers, one ridicules another for his idiosyncrasy. Where is this Kekaya? It has not been yet definitely identified; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

सूतः—(आत्मगतम्) भोः कष्टम् । यद्यमविज्ञाय महाराज-
विनाशमुदके निष्फलामाशां परिवहन् अयोध्यां प्रवेक्ष्यति कुमारः ।
जानद्भिरपि अस्माभिर्न निवेद्यते । कुतः—

Eng. Charioteer (to himself)—Woe to me ! it is that this prince will enter carrying (entertaining) all along such a hope as will end in smoke (or which will not materialise in the end) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because (or—do you ask why) :—

Beng. सूत—(स्वगत) ओं किं कष्ट ! (केनना) महाराज्जेर निधन-
संवाद ना जानिया परिणामे निष्फल आशा लईया कुमार अवोध्याय
प्रवेश करिवेन ; आमि जेनेण्डु से संवाद (ईश्वर काहे) बलि नाई ।
बेहेतु—

Tika.—भोः कष्टम् दुःखम्? कथम्? गृणु—यद् इत्यादि । ‘उदके’ उत्तरकाले परिणामे इत्यर्थः । ‘परिवहन्’ पोषयन् । ‘निवेद्यते’ विज्ञाप्यते ।

Notes

1. अविज्ञाय—न विज्ञाय । वि + ज्ञा + क्ताप् ।
2. महाराजविनाशम्—महान् राजा इति महाराजः ; कर्मधा । महतो महादेशः मनासान्तय । तस्य विनाशकमिति इतत् ; obj of अविज्ञाय ।
3. उदके—कालाधिकरणे उभौ । It means भाविकाले ।
4. निष्फलम्—निरस्तम् फलं यस्मात् तामिति बहु । Qual. आशाम् ।
5. परिवहन्—परि + वह् + शब् ।
6. पवेक्षति—प्र + विष् + लृट् स्यति ।
7. ज्ञानदम्भिः—ज्ञा + शब् लृताया बहुवचन ।
8. अस्माभिः—for मया । It is used in plural by “अस्मदीययोग” इति विकल्पेन बहुवचनम् ।
9. निवेद्यते—नि + विद् + णिच् लट्ते कर्मणि ।

(सूत—) पितुः प्राणपरित्यागं मातुरेख्यलुब्धताम् ।

जिह्वभातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यालुब्धताम्, जिह्वभातुः प्रवासं च (इति) त्रीन् दोषान् अभिधास्यति ।

Eng.—Who will go to inform him the three mishaps viz his father's death, his mother's greed for prosperity (kingdom), as well as his brother's exile ?

Beng.—पितावर अणविरोग, मातावर ऐश्वर्यालुब्धता आर कोर्ये जातार अवास—ए तिनटो दोषेर कथा के ठाहाके बनिबे ?

Tika.—भरतस्य ‘पितुः’ दशरथस्य प्राणपरित्यागम् प्राणवियोगं तथा (तस्य) मातुः कैकेयाः ‘ऐश्वर्यालुब्धताम्’ राज्यलुभम् तथा जिह्वभातुः रामस्य प्रवासं निर्वासनम्

इति एतान् वीन् दीधान् कः 'को नाम जनः भरतम् अभिधास्यति' वदिव्यति ? अहं तु न कदापि अप्रियं मत्वं वक्ष्यामीति भावः । [तदाचमनः—“प्रियं वृथात् मत्वं वृथात् मा वृथात् मत्वं प्रयम्”] ।

Notes.

1. प्राणपरित्यागम्—प्राणानां परित्यागः इति इतत् । तम् ।

2. ऐश्वर्यालुब्धताम्—ऐश्वर्ये राजाभोगादिषु लुब्धता लोभः तामिति सङ्गसुपा । लुब् + क कर्त्तृणि—लुब्धः । तस्य भावः इति तम् । All these have same case with वीन् दीधान् ।

3. ज्ञाहभातुः—ज्ञाहः भाता इति कर्मधा । प्रगल्भ + इह = ज्ञाहः । The charioteer knew that any of these 3 painful news will shock and upset Bharata. So he desisted from narrating these unwholesome news to him.

4. अभिधास्यति—अभि + धा + शृट् स्यति ।

(प्रविश्य) भटः—जयतु कुमारः ।

भरतः—भद्र ! किं शत्रुघ्नो मामभिगतः ।

भटः—अभितः (? अभिगतः) खलु वर्त्तते कुमारः । उपाधयास्तु भवन्तमाहुः ।

भरतः—किमिति किमिति ।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रतिपन्नायामेव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—वाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः) ।

भरतः—अथ कस्मिन् प्रदेशे विद्यमिष्ये । भवतु दृष्टम् ।
एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्त्तं विद्यमिष्ये । तदु-
भयं भविष्यति देवपूजा (? दैवतपूजा) विद्यमस्य । अथच
उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात्
स्थापयतां रथः ।

Eng. Gnard—Victory be to the Prince.

Bharat. — Noble one ! has Satrngna approached me ?

Gnard.—That prince is close by ; but the preceptors tell
you this.

Bh.—What ! what !

G.—Only a “Nadika” or small period remains to close up
the period of the Krittikas (Pleides ?). Therefore the Prince
should enter on ऋषि, just on the rising of the star Rohini.

Bh.—Let it be so ; never before have I transgressed (or
overrun) the dictates of my preceptors.

G.—As the Prince commands (exit).

Bh.—Now, where shall I take rest ? Well I have found
out ; I shall rest a while in the temple just discovered amongst
the trees (here). There two things will be done—worshipping
and resting as well ; one should rest in the vicinity of the
town before one enters it—so requires the decorom.
Therefore please stop the car here.

Beng.—(প্রবেশ করিয়া) ভট—কুমারের জয় হোক । ভরত—
ভদ্র ! শত্রুর কি আমার কাছে এসেছে । ভট—কাছেই এসেছেন
কুমার । কিন্তু উপাধ্যায় আপনাকে বলিয়াছেন । ভরত—কি, কি

बलेहेन । भट—कृत्तिका नक्षत्रेण (कृत्तिका नक्षत्रेण स्थिति काल)
 शेष इहेते आर एक नाडी मात्र बाकी आछे । सुतरां रोहिणी नक्षत्र
 प्रवृत्त इहेलेई कुमार अयोध्या प्रवेश करिवेन । भरत—उत्तम, ताई
 हवे । आमि कवनई शुरुवाक्य लज्जन करि नाई । तूमि गाओ । भट—
 ये आज्ञा कुमार (प्रहान) । भरत—एवन कोन खाने विश्राम
 करि ? एई ये ठिक हवेहे । एई वृक्षराजिण अश्वराले ये देवमन्दिर
 देखिते पाईयाछि एईखानेई एक मुहुर्त विश्राम करिव । ताते देव
 पूजा एवं विश्राम दुईई ह'वे । आर एकरूप शिष्टाचारओ त आछे ये—
 नगरेण प्रान्ते (उपकर्षे) किछुकण बसिया तवे नगरे प्रवेश करिते
 हय । अतएव (एईखानेई) रथ थामाओ ।

Tika.—प्रमितः = मत्समीपनागतः ? 'एकनाडिकावशेषः कृत्तिकारविषयः'—
 अधुना गगने कृत्तिकानक्षत्राणि एव चन्द्रेण समन्वये अवस्थितानि । चन्द्रस्य
 कृत्तिकानक्षत्रः सहावस्थानकालस्य समाप्तिम् एकनाडिकापरिमितकाले गते
 भविष्यति—ततश्च चन्द्रः रोहिणीनक्षत्रेण सह अवस्थस्यति । 'प्रतिपन्नायाम्' प्रवृत्ति
 एव रोहिणीनक्षत्रे । गतायाम् एकनाडिकायाम् चन्द्रः रोहिणीं गमिष्यति तदा
 इत्यर्थः । 'अतिक्रान्तपूर्वम्'—पूर्वं पुरा अतिक्रान्तम् उल्लङ्घितम् ["भूतपूर्वचरट्."]
 इति सूत्रकारनिर्देशात् पूर्वशब्दस्य परनिपातः] । उवाचाम् अन्तः मध्यभागे
 आविष्कृते मया लक्षिते दीवकुले दीवालये । 'उप' नगरस्य समीपे—तस्य प्रान्तभागे
 इत्यर्थः 'उपविष्ट' इति । मत्-समुदाचारः = साधुरीतिः । समुदाचारः—रीतिः,
 शिष्टाचारः इति यावत् । किमिति किमिति—सम्भ्रमे हिरुक्तिः ।

Notes

1. एकनाडिकावशेषः—एका नाडिका, a small duration of time कर्मधा । सा अवशेषः यस्या स इति बहु । Pred. to कृत्तिकारविषयः ।
2. कृत्तिकारविषयः—कृत्तिकायः विषयः अधिकारकालः इति इतत् । Nom. to भवति understood. It is not auspicious to enter a place

during कृतिकानक्षत्र । कृतिका is followed by रोहिणी which is auspicious during यावा, पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहस्रपा । For परनिपात of पूर्व see Tika. Bharata was also ever obedient to his superiors.

4. इच्छान्तराविष्कृते—इच्छाणाम् अन्तः इतत् । तत्र आविष्कृतं तत्र दृष्टम् सुप्रसूपा । Seen through the tree i. e. situated there.

5. देवकृत्—देवानां कृतं तत्र इति इतत् ।

6. सुहृत्तम्—अत्यन्तसंयोगे रथा ।

7. विश्रमिष्ये—वि + श्रम् + लृट्, सी । आत्मनेपदन्तु, शिष्टप्रयोगः । परस्मैपदेन भाष्यम् । For श्रम् is दिवादि परस्मैपदी । An irregular use. In Swapnanataka however we have विश्रमिष्ये where however श्रम् + शिच्, लृट्सी is somehow defensible by the rule “विचश्” ।

8. विश्रमः—वि + श्रम् + घञ् । Here श्रस् in घञ् comes by the rule “नीदात्तोपदेशस्य भान्तस्यानाच्चेः” ।

9. सन्-समुदाचारः—सन् समुदाचारः इति कर्मधा । सतां समुदाचारः इति इतत् वा । सम् + उद् + आ + चर् + घञ् ।

10. Remark—उप + उपविश्य = उपोपविश्यः । First उप is superfluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an चार्ध use, for Ramayana has this प्रयोग ।

11. स्थाप्यताम्—स्था + शिच्, लोट् ताम् कर्त्तुं शि ।

सूतः—यदाज्ञापयति आयुष्मान् । (रथं स्थापयति) ।

भरतः—(रथादवतीर्थं) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् । (निष्क्रान्तः) ।

भरतः—(किञ्चित् गत्वा अवलोक्य) साधुमुक्तपुष्पलाजा-
 विष्कृता वलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमात्य-
 दामशोभीनि द्वाराणि, प्रकीर्णाः वालुकाः । किन्तु खलु
 पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् । कस्यतु खलु
 दैवतस्य स्थानं भविष्यति । नेह किञ्चित् प्रहरणं ध्वजो वा
 वह्निश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्य अवलोक्य)
 अहो क्रियामाधुर्यं पापानाम् । अहो भावगतिराकृतौनाम् ।
 दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु
 खलु, चतुर्दैवतोऽयं स्तोमः । अथवा यानितानि भवन्तु ।
 अस्ति तावन्मो मनसि प्रहर्षः ।

Eng. Charioteer - As the long-lived one commands; (stops the car).

Bh.—(Having alighted from the car), Charioteer ! Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands (Exit).

Bh.—(Going a little and looking), the offerings (to the gods) are (easily) noticeable by the flowers and fried rices—
 profusely (properly) strewn. (दत्तचन्दन etc—Translated before).
Is this speciality due to some festival ? Or it is the daily
 performed rite ? To which god may this temple be
 dedicated ! There is no outer sign—neither the weapon or
 the staff is visible (present) here. However let me enter and
 know. (Having entered and looking) ho, there is artistic
 grace upon these stencos (or images) ! Oh ! How impressive are

their appearances ! Though consecrated to gods, yet those images lead one to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of (excessive) joy.

Bong.—হুত—আগ্ন্যুতানের বেকুপ আজ্ঞা। (রথ পায়াইলেন)। ভরত—(রথ হইতে নামিয়া) হুত ! একদিকে (লইয়া গিয়া) অশ্ব-গুলিকে বিশ্রাম করাও। হু—যে আছে। (প্রস্থান)। ভ—(কিছুদূর গিয়া ও তাকাইয়া) ভালকরে কুল আর খই ছিটিয়ে পূজার আরোজ্ঞন পরিষ্কৃতিত করা হয়েছে (দেখছি).....(N.B. দত্ত etc—এই অংশের অনুবাদ পূর্বেই করা হইয়াছে)...একি কোন পরদিনের বিশেষ অনুষ্ঠান অথবা ইহা দৈনন্দিন পূজাবিধি। এটা কোন দেবতার স্থান হবে? এখানে কোনও প্রকার অস্ত্র, স্বজ্ঞ প্রভৃতি বাহ্যচিহ্ন ত দেখিতেছি না। যা হউক ভেতরে গিয়ে জানতে পারব। (প্রবেশ করিয়া এবং দেখিয়া) আহা ! পাষণে কি শিল্প-সৌন্দর্য ! আহা মূর্তিগুলির কি ভাবাভিব্যক্তি ! এই প্রতিমাগুলি দেবতাদের বলিয়া নিশ্চই হইলেও এদেরকে মানুষ বলেই মনে হচ্ছে (এদের দেখলে মানুষ বলেই বিশ্বাস হয়)। এ যে দেখছি চারিটা দেবতার সমষ্টি ! তা যাই হোক ! আমার মনে বেশ আনন্দ হচ্ছে।

Tika. সাধুমুক্ত ইত্যাদি—সাধু মুক্ত, মুক্তানি, ন্যস্তানি যানি পুথ্যাণি তথা ইত্যাদি। তীঃ আবিষ্কৃতাঃ প্রকাশিতাঃ প্রস্ফুটিতাঃ ইত্যর্থঃ ‘বলয়ঃ’ পূজীপঙ্করাঃ (অত্র বিবর্তন)। দত্ত ইত্যাদি...‘ইদং ব্যাখ্যাতং প্রাক্। ‘পার্ব্বণীয়ে’ পর্বদিবস-সম্বন্ধী অর্থ ‘বিভেদঃ’ বিশিষ্ট অনুষ্ঠানম্। কিং পর্বদিবসম্ অবলম্ব্য অত্র এতাদৃশম্ বিশিষ্টম্ পূজানুষ্ঠানম্ কৃতম্? ইত্যর্থঃ। অথবা ‘আত্মিকম্ দৈনিকম্ আস্তিক্যম্’ পূজাবিধিরিয়ম্। দৈবতস্য দৈবতাত্মাঃ স্থানম্ মন্দিরম্। প্রচরণং দেবতা-সম্বন্ধি আশ্রয়ম্ অথবা রথদণ্ডঃ বা বহিষ্কৃতম্ বাহ্যনির্দেশনম্ নষ্টয়তে। নানাবিধ্যুচ্চিক্রমম্ সুদর্শনম্

शिवचिह्नं दिशतम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्य बहिर्भागं दृष्ट्वा कस्य मन्दिरमिदमिति न मया ज्ञातुं शक्यते इति मरुतार्यः । प्रविश्य मन्दिराभ्यन्तरं गत्वा 'शासो' अथगन्निधामि अभ्यन्तरे मूर्तिः' इष्टा ज्ञास्यामि कस्य एतत् । 'क्रियामाधुर्यं' शिल्पकर्ममौन्दर्यम् । 'भावगतिः' भावामिव्यक्तिः देवभावस्य प्रकाशः आकृतीनाम् मूर्तीनाम् । 'देवतोद्दिष्टानाम्' देवतारूपेण निर्दिष्टानामपि आसां प्रतिमानाम् 'मानुष-विश्रामता'—एताः मानवा एव न तु पाषाण-देवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते । 'चतुर्देवतोऽयं' चतुर्भिः देवैः (देवैः) समन्वितः अयं लोमः राज्ञिः देवसमष्टिः । यथा—एकादशभिः मूर्तिभिः समन्विता रुद्रदेवताः भवन्ति, तदनु किम् इयं देवता चतुर्भिः मूर्तिभिः समन्विता ? [यद्वा लोमः = यज्ञः । चतुर्देवतोऽयं चतुरः देवान् उद्दिश्य निष्पादितः अयं यज्ञः ? प्रकृत्यः—यानन्दाधिक्यम् ।

Notes

1. विश्रामत—वि + यम + णिच् लोट् द्वि । The rule "मिता इस्वः" demands इस्व in णिच् of मान् root. But still we have इडि or दीर्घ in विश्रामयति । This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविरागे" । Thus the result is some मान् roots do not take इस्व when णिच् follows. यम, भम are such due to शिष्टप्रयोगः । Comp. "धूर्जान् विश्रामयेति चः" in Rag. I. Sl. 54.

2. साधुमुक्ता इत्यादि—साधु यथातथा मुक्ताः well-placed इति सहस्रपाः । पुष्पाणि खाजाय पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying "जातिरप्राप्तिनाम्" । साधुमुक्ताः पुष्पलाजाः इति कर्मधा । तैः आविष्कृताः इति शतम् । Adj. to बलयः । बलयः plural of बलिः । nom. to विश्रामे &c.

3. पार्वणः—adj. to विष्णवे । पार्वणः अयम् इति पार्वन् + णच् । पार्वन् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कालान्

टञ्” for here the general rule “तस्यै दन्” इति चण् is made applicable in supercession of the special rule. Thus Kalidasa uses “शार्धरस्य तमसो निषिद्धय” ।

4. आत्रिकम्—अहन् + उञ् । अहनि अहनि आचरितम् इत्यर्थः । Qual. आत्रिकम् ।

5. आत्मिकम्—आत्मिकः ईश्वर-विश्वासी । तस्यभावः इति व्यञ्जप्रत्ययः । आत्मिकं (लक्षणया धृत्वा) ईश्वर-विश्वासपूर्वकम् अनुष्ठानम्, पूजाविधिः इत्यर्थः ।

6. दैवतस्य—दैवता एव दैवतम् । दैवता + अण् स्वार्थे । तस्य ।

7. प्रहरणम्—प्र + ह + लृट् करणवाच्ये । चक्षम् । By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-माधुर्यम्—क्रियायाः शिल्पकर्मणः माधुर्यम् इति इतत् । The skill of sculpture.

9. भावगतिः—भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, इतत् । भावस्य = दैवभावस्य । Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि (एताः दैवताः) इति उद्दिष्टानाम् निर्द्दिष्टानाम् इति सहस्रुपा । Qual. प्रतिमानाम् । Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष । Or दैवते उद्दिष्टा etc,

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धोयः (एते न खलुदेवाः अपितु मानुषाः एव) विश्वासः (दर्शकानां प्रतीतिः) इति कर्मधा । तस्यभावः इति तल् प्रत्ययः । The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष ।

12. चतुर्दैवतः—चत्वारि दैवतानि व्यवयशा अस्य इति तद्धितार्थद्विगुः । [तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिषत् ।]

13. स्तोमः = राज्ञिः समष्टिः । प्रतिमाममूहः इत्यर्थः — this collection of statues ; or स्तोम means यज्ञः । A यज्ञ to 4 gods is done here,

[N. B. Alternative exposition—चतुर्भिः दैवतैः निष्पाद्यः इति तद्वितार्थः द्विगुः । “द्विगोर्गुणपत्ये” इति शैबिकस्य प्रत्ययस्य लुक् । तादृशः स्तोमः यज्ञः] ॥

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।

वार्षलस्तुप्रणामः स्यादमन्त्रार्चिस्तदैवतः ॥ ५ ॥

Prose order.—कामं दैवतम् इति एव (मम) शिरः नमयितुं युक्तम् ; (किन्तु) अमन्त्रार्चिस्तदैवतः प्रणामः वार्षलः स्यात् । Or...वार्षलः प्रणामः स्यात् ।

Eng. — True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is (as good as) the reverence done by a Sndra.

Beng. — अदृष्ट “देवता”—एहे छत्र गुरुक अवनत करा उचित बटे ; किन्तु देवताके गुरुवारा अर्चना ना करिवा (आमार) ये प्रणाम —ताहा शुद्ध-प्रणामेव्रहे तुल्या ।

Tika. कामम् [अज्ञानानुसर्तौ कामम् अव्ययम्] सत्यं “दैवतम्” इयं प्रतिमा देवता एव अनेनैव कारणेन शिरः मूलकं नमयितुम् दैवताचरणे पातयितुम् युक्तम् उचितम् ; परं ‘अमन्त्रार्चिस्तदैवतः प्रणामः’ — मन्त्रीशरणेन देवतायाः अर्चनां न कृत्वा आचरितः यः प्रणामः स तु ‘वार्षलः’ यूद्धोचितः स्यात् भवेत् । अयमाशयः—यूद्धाणां मन्त्रीशरणेन देवपूजने अधिकारो नास्ति ; ते देवता केवलम् प्रशंसन्ति एव ; अहं तु अद्विदः अतो मया समन्त्रीशरणम् अर्चनम् विधाय प्रणामः आचरितव्यः । अथ तु मया तत् न कृतम् अपि तु केवलम् प्रणाममहं कृतवान् तेन हि अथ मया कृतः प्रणामः यूद्धप्रणामतल्पो भवति ।

Notes

1. दैवतम्—इति योऽर्थे प्रथमा by the dictum—कचिन्निपाति-
नाभिधानम् ।

2. अमन्वाचिर्तदैवतः—adj. to प्रणामः । अविद्यमानाः मन्वाः यजिन्
तम् यथा तथा इति अमन्तम् । मन्तरहितम् (adverb). अमन्तम् (यथातथा)
अचिर्तमिति मङ्गमुपा । अमन्वाचिर्तम् दैवतम् यत्र स इति वद ।

3. वाधेनः—Predicative or adj. to प्रणामः । इषलः गृध्रः । तस्य
अयमिति वृषल + अण् = वाधेनः—गृध्रसन्त्वन्थी । Bharata now offers a
प्रणाम here as Sudras do, for he was not sure of the particular
diety there, or because later on he will perform द्विजप्रणाम after
knowing the details. Bharata however is भक्तिमान् on all Gods.

(प्रविश) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्ममनु-
तिष्ठति मयि कोऽनु खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव
प्रतिमागृहं प्रविष्टः । भवतु प्रविश ज्ञास्ये । (प्रविशति) ।

भरतः—नमोऽस्तु ।

देवकुलिकः—न खल न खल, प्रणामः कार्यः ।

भरतः—मा तावद् भोः—

Eng.—Priest. — Well, who is it—that bears an appearance
slightly different from that of the images here—and that has
entered the temple, while I, after having finished my daily
rites, was engaged in the affairs (meant) for the subsistence of
life ? However—let me enter and then learn. (Enters).

Bharata. — I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat. — Why not Ho ?

Bang.—মন্দিরাধিকারী—একি ! আমরা নিত্যক্রিয়া শেষ করিয়া ভোজনাদি প্রাণিধর্মের অনুরোধে ব্যাপ্ত থাকাকালে কে এ প্রতিমা-গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদেব বৃষ্টি হইতে বেশী পৃথক্ নয়। আচ্ছা প্রবেশ করিয়াই জানিব। (ভিতরে প্রবেশঃ)।
ভরত—প্রণাম।— অধিকারী—না না, প্রণাম করিবেন না। ভরত—
কেন হে প্রণাম করিব না।

Tilka.—দেবকুলিকঃ—দেবকুলী নিযুক্তঃ, দেবকুলস্য মন্দিরস্য অধ্যক্ষঃ—পুরোহিতঃ
ইত্যর্থঃ। [“তব নিযুক্ত” ইতি টক্। নিযাতনাৎ বৃদ্ধাभावঃ]। নৈত্যকাবমানৈ
নৈত্যকস্য নৈত্যকর্মণঃ পূজাদিরিত্যর্থঃ অবসানৈ—অকৌ। ‘প্রাণিধর্ম’ জীবধর্ম’ জীবন-
রক্ষায় আচরণীয়ম্ কৃত্যম্ ভোজনাদিকম্। অনুতিষ্ঠতি প্রকৃষ্মতি ময়ি। অল্-পানরা-
কৃতিঃ প্রতিমাভ্যঃ ইষদেব ভিন্নাকৃতিঃ, প্রায়ৈষ প্রতিমাभिः सदृशीम् एव सुन्दरीम् भूर्तिम्
परिवहन् इत्यর্থঃ। [‘স্মাশি’ ইতি অনুপসর্গে কত্বং গামিনিক্রিয়াফলো আকমনোপদম্]।

Notes

1. নৈত্যকাবমানৈ—ভাবে ওমৌ; নৈত্যস্য ইদম্ or নৈত্যেদীয়তে কাৰ্য্যম্ ইতি
নৈত্য + অণ = নৈত্যম্। তদেব ইতি নৈত্য + কন্-স্বার্থে = নৈত্যকম্। Compare
“নৈত্যক” বিধি ব্রহ্ময়জ্ঞরূপম্”—Kulluka under Manu II. Sl. 104.
নৈত্যকম্ নৈত্যক্রিয়া। তস্য অবসানম্ তন্নিহ্ন ইতি ইত্যত্।

2. প্রাণিধর্মম্—obj. to অনুতিষ্ঠতি, প্রাণিনো ধর্মঃ ইতি ইত্যত্।

3. অনুতিষ্ঠতি—অনু + ষ্টা + শত্ + ওমৌ একবচন—adj. to ময়ি —
which is an instance of ভাবে ওমৌ।

4. অল্-পানরাকৃতিঃ—adj. to কঃ। অল্-পম্ ইদম্ অন্তরং ভেদঃ পার্থক্য-
মিতি যাবত্ যস্যাঃ সা অল্-পানরা। ইষদেব ভিন্না। প্রায়ৈষ সদৃশী ইত্যর্থঃ।
তাড়শৌ আকৃতি র্যস্য স ইতি বহু। The দেবকুলিক noticed the similarity
of আকৃতি between भरत and the statues there.

वक्तव्यम् किञ्चिदस्मासु विगिष्टः प्रतिपालयते ।

किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७

Eng.—Do you want to tell me anything ? (or is it that) you are waiting for some distinguished person ? What for is this prohibition : or is it pursuant to some rule (custom) ? [Or—due to arrogance of power of penance].

Prose order.—अस्मासु किञ्चित् वक्तव्यम् (अस्ति) ? किं विगिष्टः (जनः) प्रतिपालयते । किं कृतः अयं प्रतिषेधः ? (किं) इयम् नियमप्रभविष्णुता (स्यात्) ? ।

Beng.—आमाके कि किङ्क रजिते छान ? कोन महद्वर व्यक्ति प्रतीका करूहेन कि ? ए निषेध किमत्र छल्ल ? अथवा ऐश कि नियमावृत्तिताहे (अथवा तपःकर्मताजनित उक्ता) ।

Tika.—‘अस्मासु’ विषये नाम प्रति किञ्चित् किमपि वक्तव्यं कथमीदं तत्र अस्ति ? अपि माम् किमपि वक्तुं कामो भवान् इत्यर्थः ? । (अथवा) विगिष्टः मनुः मान्यतरः कथित् जनः प्रतिपालयते त्वया प्रतीक्षति ? कथित् पूज्यतरः जनः अथ आदौ प्रणतिं विधास्यति तत् पश्चादेव अन्येन केनापि प्रणामः कर्तव्यः इति नियम्य किं त्वम् कथित् पूजातरं जनम् प्रतीक्षसे ? इति भावः । ‘किं कृतः’ मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः ‘अयं प्रतिषेधः’, यद्वा मम प्रणतिकरणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यद्वा—तव ‘नियमप्रभविष्णुता इयम्’ तव तपोमुष्ठानप्रौढिः किम् ?

Notes

1. अस्मासु—विवक्षावशात् कारकाणि इति विवक्षायाम् ७मी । अस्मान् उदिश्य इत्येव अर्थः ।

2. विगिष्टः—An adj, used substantively. Some distinguished person, उक्ते कर्मणि १मा ।

3. प्रतिपालयते—प्रति + पा + णिच् + लृटि कर्मणि । Is being waited on by you.

4. किं कृतः—किम् केन (केन हेतुना) कृतः इति सुप्-सुप् । Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to चक्षि understood. प्र + भू + ण्यु = प्रभविष्णु प्रभावशीलः । तस्य भावः इति तत्त्वम् । This is a vedic usage by the rule “भुव्य” । See Sak—“यत् प्रभविष्णवे रीचते” । नियमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति इत् । Persnance to some custom ; or due to arrogance of power. This sloka is an instance of Bhasa’s illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम् । किन्तु देवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्र-भवन्तः ।

देवकुलिक—इच्छाकवः ।

भरतः—(सहर्षम्) इच्छाकवः इति । एते तेऽयोध्याभर्तारः ।

Eng. Priest.—It is not that I prohibit you for these reasons ; but I (want to) avoid the salutation by a Brahman, mistaking these for gods, these are (the images of) kshattriyas.

Bharat. Oh I see ; these are kshattriyas. Then, who are these ?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty ; then these are the rulers of Oudh.

Beng.—नमिर्वाधिकारी—ए नव कारणे आपनादे आदि निषेध

करितेहिना । किञ्च एदेरकरे देवता नने करिया कोन ब्राह्मण पाछे
प्रणाम करेन—जेठाई निवारण करितेहि ; एरा कजिय । उवत—
७ !—एरा कजिय । आछा—एरा कारा ? देवकुलिक—एरा हेक्काकु-
वंशीय । उवत (हर्षगहित) एरा अवोधायांर शोकर ।

Tika—‘प्रतिषेधयामि’ निषेधयामि । ‘किन्तु दैवतशब्दया’ एतानि दैवतानि एव
इति भान्या ‘ब्राह्मणजनस्य प्रणामम्’ विप्रैः कार्य्याम् प्रणतिम् ‘परिहरामि’ वारयामि ।
भरतं ब्राह्मणं मन्यमानो देवकुलिकः कथयति—“कथितं ब्राह्मणः एतानि
दैवतानि इति मत्वा एतानि प्रणमेदिति प्रायेण निषेधवाक्यम् उच्चारयामि” । ननु
ब्राह्मणैः कृते प्रणामे कीदीदः इति उत्तरं पठति—‘अविद्या हि अवभवन्तः’ माननीयाः
एते अविद्या एव । न ब्राह्मणाः नवा देवताः ‘अविद्याणाम् मूर्ख्यः एता इति भावः ।
अविद्यायै न ? किं तेषाम् नाम गोवं वा । इच्छाकरवः इच्छाकुवंशीयाः एते ।

Notes

1. दैवतशब्दया—दैतो रथा । दैवतम् इति शब्दा इति महमुपा । or दैव-
तस्य शब्दा (भवः) इत्यम् ।

2. ब्राह्मणः जनः इति कर्मधा । तस्य । जेपे दहौ related to प्रणामम् ।

3. प्रतिषेधयामि—प्रति + निध + स्वार्थे णिच् + लुटमि । प्रतिषेधयामि serves
the purpose equally well.

4. इच्छाकरवः—इच्छाकोः गोवं उत्पन्नाः । “लक्षणाभ्या इच्छाकुशब्दः इच्छाकु-
वंशीयः, इच्छाक्षीः गोधापत्यम् इत्यर्थे प्रयुक्तः” । This is after Bhattoji
Dikshit – compare “रघुनामन्वयं वक्ष्ये इति तु तदपत्यं लक्षयया” । Cons-
true एते इच्छाकरवः भवन्ति ।

(भरत) एते ते दैवतानामसुरपुरवधे गच्छन्त्याभिमसरी—

मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः ।

एते ते प्राप्नुवन्तः स्वभुजबलजितां कृतृसां वसुमती-

मेते ते मृत्युना ये चिरमनवसिताश्छन्दं मृगयता ॥८॥

Prose.—एते ते (ये) दैवतानाम् असुरपुरवधे अभिमरौ (अभिसरणे) गच्छन्ति । एते ते ये सपुरजनपदा स्वमुक्तैः शक्रलोके याति । एते ये स्वभुजवलजिताम् कृत्या वसुमतीं प्राप्रवन्तः (भवन्ति) । एते ते ये कन्दं मृगयता मृतानां चिरम् अनवसिताः ।

Eng.—These are they who lead the van of the gods in destroying the cities of the demons ; it is they who resort to the domain of Indra through their own merits with all the citizens and villagers ; these are the persons that enjoy the entire earth by the prowess of their own arms ; and it is for these that death wait persnant to their own wills.

Beng.—ईशाराई असुरनगरी उन्नूलने देवतागणेर अग्रजागे गमन करेन । ईशाराई निखेर श्रुति बले नगर ओ जनपदवासिगणसह ईशालोक पाईरा पाकेन । ईशाराई निखेर बाहूबले ममत्र वसुमती जय करेछिलेन, आर ईशारेरई ईश्वरवर्ती हईरा मृत्यु ईशारेर जय दीर्घकाल अपेक्षा करेन ।

Tika.—‘एते’ एताः मूल्यः ‘एव ते’ तेषाम् नाम ये ‘दैवतानाम्’ इन्द्रादीनाम् ‘असुरपुरवधे’ दैत्यपुरवधे ‘अभिमरौ’ रणमूर्द्धनि स्थितिम् गच्छन्ति भजन्ति । एते एव इत्याकवः असुरैः सह देवानां समरकाले देवसैन्यस्य पुरत एव अभियाति । मन्थे भरतः, शम्भरासुरेण सह इन्द्रपक्षावलम्बिनः दशरथस्य रणवार्ताम् श्रुत्वा हर्षोद्वेगान् इदं कथयति । ‘एते ते’ ये ‘सपुरजनपदाः’ पौरवासिभिः तथा जनपदवासिभिश्च समेत्य एव ‘स्वमुक्तैः’ आत्मपुण्यवर्णैः ‘शक्रलोके’ इन्द्रधामं याति गच्छन्ति । इति मन्थे विशेषतः रघुदशरथयोः प्रशंसा । ‘एते ते ये स्वभुजवलजिताम्’ आत्मबाहु-वलेन विजिताम् ‘कृत्या’ निखिलाम् वसुमतीं धरित्रीम् ‘प्राप्रवन्तः’ लभमानाः भवन्ति इति । इति सर्वेषांदिक्षीपादीनां प्रशंसा । एते ते ये ‘कन्दम् मृगयता’—“धरावासः मं अवसितः—अधुना मरणमागत्य माम् दैवलोकं गतुम्” इति एवम्भूताम् तेषाम् एव कन्दम् इच्छाम् (अभिप्रायम्) मृगयता अन्विष्यता ‘मृतानां’ यमराजेन ‘चिरं’ दीर्घ-

कालम् अनयमिताः' अनाशिताः (अतएव) प्रतीक्षिताः इति भावः । यावत् तेषां हृदि मरणवामना नोदति तावत् यतः तान् न विनाशयति तेषां कृते प्रतीक्षमानस्तिष्ठति, अतएव ते स्वेच्छाभरणाः सर्वे इच्छाकरो राजानः इति भावः । [सुवदनादिपदम्, लक्षणे यथा—“ज्ञेया मपत्ताश्चद्रभिः मरभनययुताः भूयः सुवदना] ।

Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ७मी । सुरविरोधी इति असुरः नञतत् : तेषां पुरम् इति इतत् । The base is पुर here. तस्य वधः इति इतत् । हन् + अप् = वधः । वध can not be of असुरपुर but of असुरपुरवामिनः । So असुरपुर = असुरपुरवामिनः । Or वध = destruction. Then असुर-पुरवध = destruction of demon city. Anyhow the compound is somewhat queer and is adopted from Ramayana by Bhasa.

2. अभिमरीम्—obj to गच्छति । अयगतिम् इत्यर्थः । अभि + मृ + इ औणादि = अभिमरि वा अभिमरी (optional डौप् by “कदिकारात् अक्तिन्ः।”) meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj to एते । पुरम् लक्षणादस्या पुरवामिनः । जन-पद place तथैव जनपदवामिनः । पुरम् च जनपदः च इति पुरजनपदो द्वन्द्व समासः । ताभ्याम् मङ्ग वर्तमाना ये ते इमि बहु ।

4. स्वमुक्तैः—करणे श्या । मुष्टं कृतम् इति प्रादितत् । पुष्टम् इत्यर्थः । स्वं स्वस्य वा मुक्ततम् इति कर्मधा or इतत् ।

5. शक्यलोके—विवक्षया ७मी । शक्यस्य लोकस्थामिन् इति इतत् । शक्यलोकं यान्ति should be more proper here.

6. स्वभुजवलजिताम्—obj to वसुसतीम् । स्वस्य भुजो इति इतत् ; (or कर्मधा as before) : तयोर्वलमिति इतत् । तेनजिता तामिति इतत् ।

7. प्राप्र, वन्तः—प्र + आप् + शठ प्रयनौ बहुवचनः ; adj to एते ।

8. कन्दम्—इच्छाम् ; obj to मृगयता । कन्दस् is also correct

9. मृगयता—मृग (चुरादि) + शतृ वसीया एकवचन ; adj to मृतुना ; मृग, चुरादि is usually पाशनेपदी ; cp "मृगं मृगयते वनपूधिकाम्" &c ; so मृगयमाण should have been proper here . An irregular use.

10. अनवसिताः—न अवसिताः इति नञतत् । अव + सो + क्त = usually अवसर्क । But here it is used transitively. Bharata feels delighted for his race.

(भरत) भोः यदृच्छया खलु मया महत् फलमासादितम् ।
अभिधीयताम् कस्तावदत्तभवान् ।

देव—अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो
यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधीयताम् कस्तावद-
त्तभवान् ।

देव—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजन-
सहस्रप्रयुक्तपुण्यग्राहशब्दरवो रघुः ।

Eng. Bh.—well ! I have accidentally come across a very
great gain. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the jewels
performed the Viswajit ceremony and thereby burnt the
light of religion.

Bharat = Bow to this pious one. Then please tell me who
is that ?

Priest—This is Raghun nterring whose name thousands of
brahmans call the day an auspicious one (to them or to him)
at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আসিয়া (অথবা ঘটনাচক্রে বা আকস্মিকভাবে আসিয়া) আমি মহৎ ফল প্রাপ্ত হইলাম। আচ্ছা বনুন এই মাননীয় ব্যক্তিটা কে? দেব—ইনি মহারাজ দিলীপ—বিনি সমস্ত ব্রজরাজি আহরণ করিয়া বিখজিৎ যজ্ঞের প্রবর্তন করতঃ ধর্মের প্রদীপ প্রজ্জ্বলিত করিয়াছেন। ভরত—ধর্মপরায়ণ দিলীপকে প্রণাম। বনুন এই পূজনীয় ব্যক্তিটা কে? দেব—ইনি রঘু—বাহার উদ্দেশে সহস্র সহস্র ব্রাহ্মণ গয়নে ও উখানে পূণ্যাহ্বাচন করেন (বা—আজ তাঁর পূণ্য দিন এইরূপ বলিয়া থাকেন)।

Tika. —‘যদৃচ্ছয়া’ স্বেচ্ছয়া বিধরন্ অহম্ ; যদা যদৃচ্ছয়া দৈবাৎ । ‘ফলম্ আদিতম্’ অধিগতম্ মযা । ‘সন্নিহিতসর্বরবস্য’ ধরন্নি বিজিত্য আহতনিষিদ্ধ-ধনস্য ‘বিশ্বজিতৌ’ বিশ্বজিদিতি নাম্না প্রসিদ্ধস্য ‘যজ্ঞস্য প্রবর্তয়িতা’ সম্পাদয়িতা অনু-স্নাতা ইতি যাদ্বন্ ‘প্রজ্বলিতধর্মপ্রদীপঃ’ ধর্মরূপং প্রদীপম্ প্রজ্বাল্য স্থিতঃ ধর্মপার-পরাকাশ্য পদগ্গ্ৰহণদিশঃ উজ্জ্বলাঃ বিধায় স্থিতঃ দিলীপঃ । ‘ধর্মপরায়ণায়’ ধর্মা-বতারায । ‘সংবেগ ইত্যাদি—‘সংবেগে’ রাবৌ মিদ্রাগমনকালৌ তথা ‘উত্থাপনে’ প্রমত্তে শয্যায়াঃ গাত্রোত্থানকালৌ চ অনেকপ্রাণসহস্রৈঃ অগণিতৈরববিধৈঃ প্রযুক্তপুণ্ড্রাহমন্-রবঃ উচ্চারিতঃ পুণ্ড্রাহমন্দ্-অথ পুণ্ড্রাহম্ অস্তু ইত্যেব শব্দঃ এব রবঃ খ্যতি যস্য স রঘুঃ । ইংদগৌ স্বল্প রঘৌ পুণ্ড্রকৌলিখ্যতির্যত্ শয়নে উত্থানে চ বহুবঃ এব বিপ্রাঃ তস্য নাম উচ্চারণে অথ নৈ পুণ্ড্রাহমন্ যদা অথ তৈ পুণ্ড্রাহমন্ ইতি কাময়ন্ ।

Notes

1. যদৃচ্ছয়া—যা স্বচ্ছা (গতিঃ) ইতি যদৃচ্ছা, কর্মধা । তথা ।

2. আদিতম্—আ + সদৃ + ণিচ্ + ক্র কর্মধি ।

3. সন্নিহিতসর্বরবস্য—adj to বিশ্বজিতঃ । সর্বানি রবানি ইতি কর্মধা ।

সন্নিহিতানি সর্বরবানি যচ্চিন্ত তস্য ইতি বহু । In বিশ্বজিত্ sacrifice first all
raks of the বসুধা are collected and then gifted in the sacrifice
to allsutors &c. See Raghu. IV-V

4. प्रवर्त्तयिता—प्र + कृत् + चिच् + क्तच् । In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has हृदयोर्मे कर्मणि पठ्यते ।

5. प्रज्वलितधर्मप्रदीपः—धर्म एव प्रदीपः इति कर्मधा । यथा धर्मरूपः प्रदीपः इति आलङ्कारिकसम्मतः रूपकसमासः । प्रज्वलितः प्रदीप्तः धर्मप्रदीपः यस्य येन वा न इति बहु । Note that it was Raghu and not Dilipa who first performed विश्वजित् Sacrifice ; see Ramayana and Raghu IV “म विश्वजित्माजुहो मर्वस्वदक्षिणम्” । This statement of Ehasa is a deviation from these. Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिगीप was a helper by promoting the यज्ञ through his son.

6. संवेशनोत्थापनयोः—कालाधिकरणे ऽमी । संवेशनं (निद्रागमनं) च उत्थापनं (यथायाः गावसा उत्थापनं च) इति इहममासः । उत्थापनं should denote both rising and rousing from निद्रा ।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj to रवः । ब्राह्मण एव जनः—कर्मधा । न एकः इति भजतत् । अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः । See Kirat XIV. अनेके ब्राह्मणजनाः इति कर्मधा । तेषां सहस्रानि इतत् । तैः प्रयुक्तः इतत् । पुण्याहम् अहः इति पुण्याहम् “राजाहमस्मिभ्यष्टच्” इति समासान्तः । पुण्याहम् and मुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहस्रपा । अनेकब्राह्मणजनसहस्रं प्रयुक्तः पुण्याहशब्दः इति कर्मधा । स (एव) रवः ख्यातिर्यस्या स इति बहु । Thousands of ब्राह्मण utter पुण्याहमन्त्र with regard to him ; or thinks their पुण्याह by remembering him, the performer of यज्ञ and status of Indra. The exp. of this word should be—uttering of पुण्याह मन्त्र with regard to रवः, for the next sentence says that “this even could not save him.”.

भरतः—ग्रही बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ।

নমোঽস্তু ব্রাহ্মণজনাবেদিতরাজ্যফলায় । अभिधीयताम् कस्ताव-
दत्रभवान् ।

দেব—অয়ং খলু তাবত্ প্রিয়াবিয়োগনির্বৈদপরিত্যক্তরাজ্য-
ভারঃ নিত্যাবমৃত্যুজানপ্রশান্তরজাঃ অজঃ ।

भरतः—नमोऽस्तु श्लाघनीयपञ्चात्तापाय । (दशरथस्य प्रति-
मामवलोकयन् पर्याकुलो भूत्वा) भोः ! बहुमानव्याप्तिमेव मनसा
सुव्यक्तं नावधारितम् । अभिधीयताम् कस्तावदत्रभवान् ।

Eng. Bh. — Alas ! how strong is death that has set such
a protection at naught (nr—has defied these protective
measures in पुण्याहमन्त्रवचन) ; Salutation to him who had
dedicated the benefits (fruits) of his administration to the
Brahmans. Please tell me when this is ?

Priest.—This is Aja when left the burden of administration,
on account of apathy consequent on the death of his beloved
wife and suppressed his "Rajas" (ambition and the like) by
daily taking ceremonial ablution.

Bh.—I bow down to him whose repentance is worthy ;
(being perturbed while looking at the image of Dasarath)
well ! my mind being diverted in showing respect (paying
high tribute), I could not clearly ascertain (understand) this.
Please tell me who this is

Beng. ভারত—অহো ! বলবান্ মৃত্যু একুপ রক্ষাকেও অতিক্রম
করিয়াছে । যিনি দ্বারকাবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন
তাঁহাকে প্রশংসা । বনু এইবার ইনি কে । দেব—ইনি হচ্ছেন রাজা ।

অজ যিনি কাজাবিরোধে নিৰ্ম্মিত হইয়া রাজ্যভাগ পরিত্যাগ করতঃ প্রত্যহ বজ্রাস্ত্রনাশে রজোজ্ঞপ প্রশমিত করিয়াছিলেন। ত—বাহার অহুতাপ শ্রাবণীর এমন ব্যক্তিকে প্রণাম করি। (দশরথের প্রতিমা দেখিতে দেখিতে আকুলহৃদয়ে) ওহে! আমি সম্মানপ্রদর্শনে বিক্ষিপ্ত-মনা হইয়া পরিকারভাবে সব (বা এইটো) বুঝিতে পারি নাই। আবার বলুন এই মাননীয় ব্যক্তি কে।

Tika.—‘এতানপি রজা’ ব্রাহ্মণানাম্ আশীর্বাদকৃপম্ রক্ষকম্ অতিক্রান্তঃ অতিক্রম্য গতোমত্যাঃ। ব্রাহ্মণানাম্ আশিষঃ অপি অতিক্রম্য আশীর্ভিঃ পরিরক্তিতম্ রঘুম্ অপ্রহতবান্ স্বল্প প্রবল্যো নৃত্যুরিতি ভাবঃ। ব্রাহ্মণ-জনাৰ্বেদিতরাজ্যফলায়—যঃ রাজ্যস্বকলং ব্রাহ্মণেভ্যো নিবেদিতবান্ তস্যৈ রঘবঃ। ‘প্রিয়া-বিধোগনিবোঁটপরিষ্রজ রাজ্যভারঃ’—প্রিয়াবিধোগেন স্বকান্তায়াঃ ইন্দুমত্যাঃ মরশেন উত্পন্নঃ নিবোঁদঃ বিদ্যাদঃ অনামকিরিতি যাবত্, তৈবৈব হুতুনা যেন রাজ্যভারঃ শাসনভারঃ পরিত্যক্তঃ তাহ্মঃ, ‘নিত্যাবমুদ্বজ্ঞানপ্রশান্তরজাঃ’—নিত্যং প্রমুদম্ অবমুদ্বজ্ঞানেন যশ্রাবমানৈ আচরিতৈন জ্ঞানেন প্রশান্তম্ উপ্রশমিতং রজঃ রজোগুণঃ—তথা তথ্য কাৰ্য্যম্ উজ্জাভি-লাষাদি চাচ্ছল্যং—যস্য তাহ্মঃ। ‘শ্রাবণীযপ্রযাত্তাপায়’ যস্য পশাত্তাপঃ অনুতাপঃ শ্রাবণীযঃ প্রশংসনীয়ো ভবতি তাহ্মায়াঃ। বহুমানস্বাচ্ছিনে মনসা—এতাম্ভ্যঃ প্রতিমাভ্যঃ বহুমানম্ বিশিষ্টং সম্মানং প্রদর্শয়িতুম্ ব্যাচ্ছিনং মনঃ, তেন। সুব্যক্তম্ যথা তথা সুঠ, সুস্পষ্টমিতি যাবত্ (যথা—সুব্যক্তং বস্তু) নাবধারিতম্ ন অবধারিতম্ নির্নীতম্—কৈ এতৈ ইতি সম্যক্, নাধিগতং ময়া।

Notes

1. এতাম্ রজাম্—this refers to the পুষ্পাঙ্কনম্ uttered by the Brahmanas with regard to the protection of Raghu. Death defied such protective measure and snatched even him away.

2. ব্রাহ্মণজনাৰ্বেদিতরাজ্যফলায়—ব্রাহ্মণ—এব জনঃ ইতি কর্ম। তৈবৈব আৰ্বেদিতঃ ইতি সহস্রুপা। রাজ্যস্য ফলম্ ইতি তত্। ব্রাহ্মণজনাৰ্বেদিতং রাজ্যফলং যেন তথ্যং বহু। আ + বিদ + বিষ্ + ক্ত কর্মণি = আৰ্বেদিতঃ নিবেদিতঃ সমপ্রীতঃ

दय्यः । Adj. and substantively. नमस्त्वय्योगे श्रयो । Raghu's devotion and sacrifice for Brahmana is well-known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-प्रियोगनिर्वदपरित्यक्ताराज्यभारः—adj. to अजः । प्रियायाः प्रियः इति इतत् । तेन निर्वेदः इतत् with इतौ श्य । यदा तज्जस्यः निर्वेदः इति शाकपादिवादि । तेन परित्यक्तः इति इतत् ; तादृशः राजाभारः तेन यस्य वा स इति बहु । राज्यस्य भारः इति इतत् ।

4. नित्यावभृथस्नानप्रशान्तराजाः—adj. to अजः । अवभृथः एव स्नानमिति कर्मधा । अवभृथः—ablution taken at the completion of a sacrifice. नित्यम् (यत्) अवभृथस्नानम् कर्मधा । This shows that he daily performed sacrifice and took his ablution thereafter. तेन प्रशान्तम् इतत् । तादृशम् रजः यस्य स इति बहु । प्रशान्तः—प्र+शम्+णिच् कर्मणि । प्रशमित is also correct by "वा दान्तशान्तपूर्वम्पटवप्रशान्तः" । रजः—रजम् is both dust, and रजोगुण with its functions such as ambition, activity, restlessness and the like, here ; cf. उपटश्च चल् च रजः—Sankhya-Karika. Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet. See Act IV.

5. द्वाचनोयपयात्तापाय—द्वाचनोयः द्वाचाः पयात्तापः यस्य तथै बहु । दयात् कृतः तापः इति शाकपादिवादि ।

6. बहुमानवाचिप्तेन—adj. to मनसा (करणे तृतीया) । बहुमानः इति कर्मधा । बहुमानेन—(लक्षण्या बहुफलप्रदर्शनवापारेण) वाचिप्तम् इति इतत् । वि+आ+चिप्+क्त कर्मणि । विशेषेण वाचिप्तम्—excessively diverted. The sense of वाचिप was that Bharata could not as yet believe that Dasaratha is dead and his प्रतिमा (statue) is hung up there.

7. सुवाक्कम्—सुष्टु वाक्कं इति प्रादितत् । तदयथा तथा । Adv. qual.

অবধারিতম্। Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his প্রতিমা, though the sight of the প্রতিমা made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out প্রতিমা from the very beginning. Or—সুখ্যক্ৰম্ is সুখ্যক্ৰমন্তু।

দেব—অয়ং দিলীপঃ।

ভরতঃ—পিতৃপিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবান রঘুঃ।

ভরতঃ—পিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবানজঃ।

ভরতঃ—পিতা তাতস্য। কিমিতি কিমিতি।

দেব—অয়ং দিলীপঃ, অয়ং রঘুঃ, অয়মজঃ।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty ; then, then.

Pr.—Here is the noble Raghn—(The revered Raghn).

Bh.—Grand-father of His Majesty ; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father ; Well ! What do you say ?

Pr.—This is Dilip ; this is Raghu and this is Aja.

Beng.—দেব—এই দিলীপ। ভরত—মহারাজের পিতার পিতামহ। তারপর? দেব—(ইনি) মাননীয় রঘু। ভরত—মহারাজের পিতামহ। তারপর। দেব—মাননীয় অজ। ভরত—

ভাতের পিতৃদেব । হাঁ হাঁ কি বলছেন ? দেব—এই দিগ্বীপ, এই রঘু, এই অজ ।

Notes

1. পিতৃ-পিতামহঃ—পিতৃ: অজস্র পিতামহঃ ইতি ইত্যত্ ।

2. কিনিতি কিমিতি—আবেগে বিব্রতঃ । Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

भरतः—भवन्तम् किञ्चित् पृच्छामि । धरमाणानामपि प्रतिमाः स्थाप्यन्ते ?

देव—न खलु, अतिक्रान्तानामिव ।

भरतः—तेन हि आपृच्छे भवन्तम् ।

देव—तिष्ठ ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here ?

Priest. No; only of the departed.

Bh. Then good-bye.

Pri. Wait (a bit) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব । জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয় ? দেব—না, শুধু বিগত ব্যক্তিদেরই । ভরত—তবে আপনাকে বিদায় দিতেছি (আপনার কাছে বিদায় লইতেছি) । দেব—দাঁড়া ।

Tika.—‘ধরমাণানাম্’ জীবন ধরমাণানাম্, জীবিতানাম্ ইত্যর্থঃ । ‘অতি-

क्रान्तानाम् इहलोकात् प्रस्थितानाम् । 'आप्रच्छे' विदायम् गृह्णन् आसन्त्ये । 'तित' चण' प्रतीचक्ष ।

Notes

1. पृच्छामि—अत्र भविष्यत् तामोष्णे लट् by "वर्त्तमानसामोषि वर्त्तमानवदा" । अभुनैव प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृञ् (भृदि) धातोः शानच् here । But in the sense to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form here is ध्रियमाणानाम् । Cp. "दिष्टा । ध्रियन्ते" in Swapna I. "आर्यपुत्र अहं ध्रिये" also, "ध्रियन्ते यावदकीपिरिपुः" in Sisu I. &c. But Bhasa uses धृञ् 'भृदि' meaning "to hold" उभयपदी in the sense of "to live" deliberately. Thus in Swapna V. he writes "धरन्ते सल्लु आसवदत्ता" ; in Pratijua. he has "धरन्ते तावत्तृता" &c. Again in पञ्चरात्र and कर्णभार he deliberately writes 'नष्टा शरीरैः क्रतुभिर्धरन्ते'" and "हृतेषु देहेषु गुणा धरन्ते" &c. So it is a peculiar (though irregular) use of Bhasa,

3. अतिक्रान्तानाम्—इहलोकात् अतिक्रान्तानाम् इत्येव अर्थः । अति + कम् + क्त ; यतो बहुवचने ।

4. आपृच्छे—आ + प्रच्छ + लट् ए । आत्मनेपदम्—by the rule "आङि नुप्रच्छोः" । आपृच्छन्ते—bids farewell to. I ask while departing. Comp. "आपृच्छस्व प्रियसखससुं तुङ्गमालिङ्गं शैलम्" in the Meghaduta.

Remark—Bharat became disturbed to notice the image of Dasarath hung up there ? And he grew apprehensive of his father's existence ; and hence he wanted to leave the place abruptly without further enquiry. But the priest could not find out the reason why Bharat was silent about the image of Dasarath and hence he stopped him to tell

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव.—येन प्राणाय राजं च स्वोशुल्कार्ये विसर्जिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

Prose order.—येन स्त्रीशुल्कार्ये प्राणाय विसर्जिताः राजं च (विसर्जितम्) । (तस्य) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसे ?

Eng. Why do not ask me about the image of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife (during marriage).

Beng.—यिनि स्त्रीशुल्केर अग्र निवेदन जीवन एव द्राक्ष्य परित्याग करिग्राहेन, सेहै दशरथेर प्रतिमां बिन आपनि जिज्ञासा करितेछन ना केन ?

Tika.—‘येन दशरथेन स्त्रीशुल्कार्ये’ स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । “नूनम् तुभ्यमहं दास्यामि” इति स्मृते यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः केकेदौ द्वौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अन्यत् स्त्रीशुल्कः इति बोध्यम् । प्राणाय जीवनं च विसर्जिताः परित्यक्ताः ; (एव) राजं च (विसर्जितम् तस्याः एव पुत्राय भरताय मनर्पितम्) । दशरथस्य एतादृशस्य ‘दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसे’ पृच्छसि इति । इमां खलु प्रतिमानधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र को हेतुः ? इति भावः ।

Notes

1. स्त्रीशुल्कार्येः—स्त्रियाः शुल्क इति इतत् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे उच्यते । It is a noun and hence we can not have नित्यचतुर्थीतत्पुरुष in which विज्ञेयलिङ्गता is enjoined. विषयाधिकरणे उच्यते । See also Sl. 15 in Act I ante.

2. प्राणाः—always plural ; उक्ते कर्मणि १मा ।

3. विमर्जिताः—वि + मज् + णिच् क कर्मणि । विमृष्टाः also serves the purpose here

4. प्रतिमां—direct object to पृच्छसे ।

5. पृच्छसे—प्रच्छ + लट् से ; आत्मनेपদন্ গিটপ্রয়োগবশাৎ এত্ব ইতি বোধ্যন্ । পরস্মৈপদেণ ভাষ্যম্ । Irregular use.

भरतः—हा तात ! :(मूर्च्छितः पतति । पुनः प्रत्यागत्य)

[१ आत्मगतम्]—हृदयं भव सकामं यत्कृते शङ्कसे त्वं

मृगं पिष्टनिधनं तद्वच्छ धৈর्यं च तावत् ।

स्पृগতি तु यदि नीचो मामयम् शुल्कशब्द-

स्त्वयच भवति सत्यं तत्रদেহী বিশোধ্যঃ ॥ ২০ ॥

Prose order. হৃদয়! সকাম' ভব । যত্কৃতে ত্ব' শঙ্কসে তত্ পিষ্টনিধন' মৃগ, ধৈর্য' চ তাবদ্ব' মচ্ছ । যদি নীচো'য়' শুল্কশব্দো মা' স্পৃগতি স্বয়চ সত্য' ভবতি তত্ব (তু) দেহ: বিশোধ্য: ।

Eng. Bharat—Alas father ! (faints down and again getting up), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term “Sulka” (dues) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

Beng.—ভরত—হা তাত ! (মূৰ্চ্ছিত হইয়া পড়িয়া গেলে, পড়ে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সকাম হও, যাঁহার জন্ত আশঙ্কা করিতেছিলে, সেই পিতার মৃত্যু অবশ্য কর ; (এই মর্মে) দৈর্ঘ্যও বাদন কর ; (কেন না) যদি এই স্পৃগিত শুল্ককল আমাকে স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

Tika.—हा तात ! हा पितः ! 'हे हृदय ! त्वं सकामं मफलकामं भव' ।
 पितुः मृत्याम् अधिकृत्य त्वम् मन्देहं पुष्पासि एवं तस्य निर्णयमपि कामग्रसे
 अधुना तव मन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला । यतो हृदयस्य
 मन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृदय त्वं सकामं भव' इति उच्यते ।
 'यत्-कृते' यस्य अर्थे पितुर्नरणाविषये इत्यर्थः 'त्वं गङ्गमे' मंथयन् धारयसि तत्
 पिष्टनिधनं जनक-मरणम् गङ्गा । ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकल्पं
 अहम् नैव जीवामि इति चेत् ? नहि—"अधुना धैर्यं तावत् मन्देहधीरताम् तावत्
 अवलम्बस्व" । [कथम् ? किमपि त्वया कर्तव्यम् अस्ति । किं तत् ? गङ्गा—]
 'यदि अयं नीचः वृक्षितः शूलकशब्दः' देव-कुलिकेन उच्चारितः शूलकः इति पदं 'मां
 मृगति' माम् अधिकरोति ; अयमर्थः—स्त्रीशूलकः इति यः शब्दः देवकुलिकेन
 उच्चारितः तस्यार्थस्तु स्त्रियै दातव्यम् वस्तु । ननु तद्वस्तु अस्मिन् व्यापारे राज्ञम्
 चेत् अपिच तत्प्राज्ञं ममायं एव माया गृहीतम् चेत् तर्हि नूनम् अनेन वृक्षितेन
 शूलकशब्देन अहं हि मंथुकः । ननु एवम् अहं यदि अनेन शूलकशब्देन
 स्पृष्टः अथ 'मृत्युं भवति' अपिच [पञ्चान्तरं अवयमेतत्] शूलकेन मम मम योगः
 इति एतत् वस्तु यथायं च भवति, (तर्हि) तत्र तस्मिन् व्यापारे तु देहः पापमं स्पृष्टं
 मे शरीरम् त्रिशोध्यः प्रायश्चित्तादिना विमोघनं कर्तव्यम् । प्रायश्चित्तादिकम्
 अपवितस्य देहस्य विमोघः इति भावः । मालिनीवृक्षम् ॥

Notes

1. सकामम्—कामेन महवर्त्तमानं यत् तदिति तुल्ययोगे बहु । Here काम
 means मन्देहनिर्णयकामना । Here the base हृदय being neuter
 its Pred. सकामम् is also made so. Comp. "हृदय भव माभिलाषम्"
 &c. Sak. I.

2. यत्कृते—यस्या कृते इति हेतुः ॥ कृते is an अवयव in the sense
 of निमित्त । Thus यत्कृते = यद्विनिमित्तम् ।

3. पिष्टनिधनम्—पितुः निधनम् इति हेतुः ।

4. शूलकशब्दः—शूलक इति शब्दः मङ्गसुपा । Or शूलक्य शब्दः । Nom.

to स्पृशति: स्पृशति here means touches or refers (to me). See Tika. I am to absolve myself of the faults of my complication in the matter of युक् wherehy Rama had to go to forest.

5. विगोध्यः—वि + शुध् + शिच् + यत् । शोधनीय इत्यर्थः । I am to prove my innocence in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्मृतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्य is also necessary. So we have put these with queries attached.

भरतः—(? प्रकाशम्) आर्य !

देवकुलिकः—आर्येति इच्छाकुकुलालापः खल्वयम् । कश्चित् कैकेयीपुत्रो भरतो भवान् ननु ।

भरतः—अथ किम् ! अथ किम् ! दशरथपुत्रो भरतोऽस्मि—न कैकेयाः ।

Eng. Bharat.—(Alond) venerable Sir !

Priest. "Venerable sir" this address certainly comes from one of the race of Ikshvaku. Then are you Bharat the son of Kaikeyi.

Bh. Yes ! Yes ! I sm Bharat the son of Dasaratha and not of Ksikeyi.

Beng.—ভরত—আর্য্য ! দেব—আর্য্য—এইরূপ সম্বোধন ত ইক্ষ্বাকুলোচিত । তবে আপনি কি কৈকেয়ীপুত্র ভরত ? ভরত—হাঁ তাই । আমি দশরথের পুত্র কৈকেয়ীর নহি ।

Tika.—आर्य । इ पुजनीय महाशय ! इति भरतस्य सम्बोधनम् । तत्पुत्रा देवकुलिकः स्मनसि विचारयति—आर्येति मां प्रति “आर्य” इति एवमकारं यत्

सम्बोधनम् खलु निश्चितमेव इच्छाकुलालापः 'इच्छाकुललोचितः' आलापः । इच्छाकु-
ललोत्पन्नाः एव माम् आरोग्येति सम्बोधा आलपन्ति इति भावः । कश्चित् इति
[कामप्रवेदने अव्ययम्] । भवान् गन्तुं कैकेयीसुतः भरतः ? कैकेयीसुतः इत्यत्र
आत्मनः दीपस्युष्टम् आशङ्क्य तत् चालयितुम् भरतः प्रतिशक्ति—“अहं दशरथपुत्रः
भरतः दशरथस्यैव पुत्रीऽहम् न खलु नोक्षायाः कैकेयाः” ।

Notes

1. इच्छाकुलालापः—इच्छाकुलां कृतम् इति इतत् । इच्छाकुललोचितः
आलापः इति शाक्यार्थिवादिस्तत् ।

2. कैकेयीपुत्रः—कैकेयाः पुत्रः इति इतत् ।

3. कश्चित्—“कामप्रवेदने अव्ययम्” । कामप्रवेदन = disclosure of one's
wish. I hope you are Bharata &c. ; cp “मगीषां कुशलं कश्चित्”
&c.—Raghu.

4. अथ किम्—वाटम् ; अव्ययम् । आरोग्येति द्विकम् ।

5. दशरथपुत्रः—दशरथस्य पुत्रः इति इतत् । Here the samasa should
have been rejected at least for the sake of emphasis that is to
be placed on दशरथस्य and the form should run thus ;—“दशरथस्य
पुत्रः” । The compound of these two has given rise to the
fault called विधेयविमर्शदोषः or अविमर्शविधेयांशदोषः by the author
of Sahityadarpan. N. B—The reading दशरथपुत्रः कृतोऽस्मि न कैकेयाः
would have been better here. Here also we suspect scribe's
fault.

Remark—Apprehending himself guilty in connection with
Kaikeyi, Bharat declares here that he is the son of Dasa-
ratha and thereby inherits his merits and is in no way res-
ponsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छे भवन्तम् ।

भरतः—तिष्ठ । श्रेयम् अभिधीयताम् ।

দেব—কা গতি: । শ্রুতাম্ । উপরতস্তবভবান্ দশরথ: ।
সীতালক্ষ্মণসহায়স্য রামস্য বনগমনপ্রযোজনং ন জানি ।

ভরত:—কথম্ কথম্ আয়রৌণ্ডি বনং গত: । (দ্বিগুণং
মোহম্ উপগত:) ।

দেব—কুমার ! সমাশ্বসিহি সমাশ্বসিহি ।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pr.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. (Doubtly faints down).

Priest—Be assured prince ! he assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি । (আপনার কাছে বিদায় লইতেছি) । ভরত—দাঁড়ান বাকীটা বলুন । দেব—উপায়ই বা কি ? তবে শুধুন যাননীয় দশরথ প্রাণত্যাগ করিয়াছেন সীতা ও লক্ষ্মণ সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা । ভ—কি ব্রকম ! কি ব্রকম ! আর্ধ্যাও বনে গিয়াছেন ? (দ্বিগুণ মোহ প্রাপ্ত হইলেন) । দেব—কুমার ! আশ্বস্ত হউন ! আশ্বস্ত হউন !

Tika—“আশ্বস্ত” ইত্যত “আজিহু প্রচ্ছ্যঃ” ইত্যাক্ষন্যপদম্ । ‘শেষম্’ অবশিষ্টাংশ: अभिधीयताम् कथ्यताम् । কা গতি:—ক উপায়: ? কখনং বিনা অন্য: কৌণ্ডি পত্যা: अधुना मन नास्ति इति भाव: । উপরত: = মৃত: । সীতালক্ষ্মণসমৈতস্য রামস্য ।

Notes.

1. अभिधीयताम्—अभि + धा + कर्मणि लोट् ताम् । Here passive voice implies politeness. Agrees with उत्तकर्म शेषम् । The word शेष is derived as शिष + घञ् कर्मणि and is विशिष्यलिङ्ग here । Comp “शेषं रामवत्” in Sid-kaumndi, “सन्त्यमननुवर्तिष्यते” in भाष्य &c. And the general rule is भावे घञ् अन्त words are masculine.

2. उपरतः—उप + रम् + क्त कर्तरि ।

3. सीतालक्ष्मणमहायमा—adj to राममा । सीता च लक्ष्मणश्च इति सीतालक्ष्मणी इत्यममामः । तौ एव महायौ यमा तसीति बहु ।

4. वनगमनप्रयोजनम्—obj to जाने । वने गमनम् सुप सुपा । तमा प्रयोजनम् इति द्वतत् ।

Remark. —Is the priest really ignorant of the reasons for Rama's going to the forest ? Certainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्ष्मणमहायमा thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest. सीतालक्ष्मणमनंतमा एव राममा वनगमनप्रयोजनम् अहं न जाने, न तु कैवलमा राममा...इति भावः ।

भरतः (समाश्वस्य)—

अयोध्यामटवीभूतां पित्राभ्रात्रा चवर्जिताम् ।

पिपासार्त्तोऽनुधावामि क्षीणतोयां नदीमिव ॥

Prose.—पिपासार्तः क्षीणतोयां नदीमिव पित्रा भ्रात्रा च वर्जिताम् अटवी-भूताम् अयोध्याम् अहम् अनुधावामि ।

Eng.—I am rushing towards Ayodhya which is (now) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—(আবন্ত হইয়া) পিপাসার্ত ব্যক্তি যেমন স্বল্পজল বা জলহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা বর্জিত পরিত্যক্ত অরণ্যতুল্য অশোধ্যার দিকে ছুটে চলেছি ।

Tika. —पिपासार्तः तृणार्तः क्षीणतोयाम् अल्पजलाम् वा निज्जलामित्यर्थः नदीमिव, यथा कश्चित् तृणार्तः जनो जलहीनां नदीम्, अपि धावति तथा इत्यर्थः । पिता दशरथेन (तथा) भ्राता रामेण च वर्जिताम् परित्यक्तां (पतएव) अरण्यतुल्याम् अशोध्याम् अहम् अनुधावामि वेगेन गच्छामि ।

Notes.

1. पिपासार्तः—adj. here used as a nom ; पा + सन् + च स्त्रियामाप् = पिपासा । इया ऋतः इति इतत् ; “ऋते च तृतीया समासे” ; यद्वा पिपासया चार्तः इति वाक्यम् । Nom to अनुधावामि ।

2. क्षीणतोयाम्—adj to नदीम् । क्षीणं खल्वं तोयं यास्याम् तामिति बहु ।

3. अटवीभूताम्—अरण्या तुल्याम् । अटव्या तुल्यामिति अटवीभूताम् नित्य-समासः । भूतः प्राच्यतीति समे इत्यमरः । वा भूतः = समः । अटव्या भूता, सुप्-सुपा । or अटव्याः भूता इतत् । See शरीरभूता in Sak. VI. Such अयोध्या is अटवीतुल्या for me.

आर्यं विस्तरश्च वणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वं मनवशीलमभिधीयताम् ।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिविद्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

भरतः—तिष्ठ ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—आर्य ! विद्वत्भावे श्रवण करिले আমার মানসিক ঐশ্বর্য সম্পাদিত হইবে । সুতরাং সমস্ত শেষ করিয়াই বলুন । দেব (কুলিক)-
—শুধুন মাননীয় মহারাজ প্রক্ৰাম্পদ রামচন্দ্রের অভিষেক উদ্ভূত হইলে আপনার জননী নাকি বলিয়াছিলেন । ভদ্রত—দাঁড়ান ।

Tika.—‘विस्तारश्रवणम्’ विस्तरेण श्रवणं वा वृत्तान्तस्य आकर्षणम् । उत्पादयति साधयिष्यति [वर्त्तमानसामीप्ये लट्] । ‘अनवशेषम्’ अपरहितम् किञ्चिदपि अवशिष्टम् न रक्षित्वा शेषपर्याप्तमिति यावत् । अभिधीयताम् कथ्यताम् । अभिविद्यमाने शेष-राज्ञा स्थाप्यमाने । किल इत्येवम् न्यूनतः स्यामिः [ऐतिह्ये अव्ययमेतत्] ।

Notes.

1. विस्तारश्रवणम्—विस्तरेण श्रवणमिति इतत् or विस्तरेण श्रवणम्, सुप्-सुपा । वि + लृ + श्रप् । Compare “पटस्य or राज्ञासा विस्तारः” and “शब्दस्य विस्तारः” &c. Amara says “विस्तारो विग्रहोव्याप्ती स तु शब्दस्य विस्तारः” ।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत् यथा तथेति बहु ।

3. अभिविद्यमाने—अभि + सिच् + शानच् कर्मणि ; adj to तत्तभवति ।

4. तत्तभवति—भावे ङी, Bharata anticipates what Kaikeyi said and what happened when Rama’s coronation was withheld by her.

(भरतः—)

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजित्यभिहितम्
तद्वैर्येण श्वसत्या व्रज सुत ! वनमित्यायोऽप्यभिहितः ।

তং দৃষ্ট্বা বহুচীরম্ নিধনমসদৃশম্ রাজা ননু গতঃ

পাত্যন্তি ধিক্ প্রলাপা ননুময়ি সদৃশাঃ শেখাঃ প্রকৃতিभिः ॥১২॥

Prose.—তং যুক্তদোষং জ্ঞাত্বা নম মৃতো রাজা ভবতু ইতি অভিহিতম্ (তথা) । তদ্বৈশ্যস্ব আশ্রয়ত্যা (তবা কাকৈয়্যা) “মৃত ! বনং ব্রজ” ইতি আশ্রয়াদিপি অভিহিতঃ । তং বহুচীরং দৃষ্ট্বা রাজা অসদৃশম্ নিধনম্ গতো ননু । প্রকৃতিभिঃ শেখাঃ সদৃশাঃ ধিক্ প্রলাপাঃ নয়ি পাত্যন্তি ননু ?

Eng. Taking advantage of the liability (or remembering of the King's liability to herself), she (Kaikeyi, my mother) said “let my son be the king”; and then being assured, because of his (Rama's) patience, she addressed my venerable brother saying “my boy, retire to the forest.” Then finding his son in the attire of rags, the king embraced an inglorious death ; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me, yeh ?

B ng.—সেই শুদ্ধদোষ স্বরণ করিয়া তিনি (আমার জননী) বল্লেন—“আমার পুত্র রাজা হউক” । তারপর রামচন্দ্রের ধীরতায় (বৈধব্য দর্শনে) আশ্রয় হইয়া (নির্ভয়চিন্তা হইয়া) কৈকেয়ী আশ্রয়কেও বল্লেন—“হে পুত্র তুমি বনে বাও” । পুত্রকে কাব্যবস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অসুপযুক্ত) মৃত্যু বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত দিক্কার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (মোহপ্রাপ্ত হইলেন) ।

Tika.—‘তন্ যুক্তদোষম্ জ্ঞাত্বা’—রাজা নম মাং যত্ দেহম্ আশীত তব দেহ-
দেহে যুক্তি যঃ দোষঃ অনর্থঃ উত্পদ্যেত নাম তন্নিব মনসি ক্রত্বা, মন্যম্ প্রদেয়ম্ যুক্তম্
অধিকৃত্য অহম্ স্বাশ্রয়সাধয়ে, অনর্থসমুৎপাদয়িতুন্ সমর্থা স্যামিতি মনসি বিচার্য
নম মাং ইত্যর্থঃ । - ‘নম মৃতঃ মননয়ঃ মরতঃ রাজা ভবতু ইতি অভিহিতম্’ রাজা

कथितम् । 'तद्वैधेयं' तस्य रामस्य धैर्येण धीरतया आसन्ने अपि राज्यभंशे रामस्य मनसः अविचलितभावम् वीर्या इत्यर्थः । आश्रयस्याभावात् प्राप्तुं न स्यात् । "मम कार्ये न कोऽपि विघ्नः घटिष्यति यत् खलु अहं वक्ष्यामि तत् सर्वम् प्रतिपालयिष्येति" इत्येवं प्रकारेण निःशङ्कत्वम् व्रजिन्या मम माता "हे सुत ! राम ! (ते) वनं काननं व्रज गच्छ ! इति आह्वयः पूजनीयो मे माता अभिहितः" विश्वासितः । (एवम्) 'तम् स्मृतं रामं बह्वचरम्' परिहितकायावस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये । शेषाः ये खलु अवशिष्टाः आसन् ते एव । (किं ते ?) ननु सदृशाः एतत् कर्मणः अनुकूपाः धिक् प्रलापाः धिक् धिक् इत्येवमूपा निन्दावादाः प्रकृतिभिः प्रजाभिः मयि मनोपरि पात्यन्ते निक्षिप्यन्ते, ननु किमेतत् न हन्तम् ? [सुयदना हन्तम्] ।

Notes.

1. शुक्लदीपम्.—शुक्लोत्पाद्यः दीपः । यदा शुक्लस्थितः दीपः इति शाकपार्श्व-
वादि ; or शुक्लस्य दीपः ; obj. of स्मृत्वा ।
2. तद्वैधेयं—तस्य धैर्यं तेन । इतत् । इतो इया ।
3. आश्रयस्या—आ + शस् + शल = fem. ; इया ; adj to तथा (कैक्या) ।
4. बह्वचरम्—बह्वं चरं येन तम् इति बहु । चोरम्=कायावसनम् ।
5. असदृशम्—न सदृशम् योग्यम् आत्मनः इति नञतत् ।
6. शेषाः—उक्ते कर्मणि रमा ।
7. प्रकृतिभिः—प्रजाभिः—अनुक्तं कर्तृणि इया ।
8. धिक् प्रलापाः—धिक् इति प्रलापः । ते । सहसुपा । प्रलापः=निन्दावादः ।
Same case with शेषाः । or शेषाः इत्यस्य विधेयपदम् ।
9. पात्यन्ते—पत् + णिच् + लट् अन्ते कर्मणि ।

(नेपथ्ये) उत्सरह अयया ! उत्सरह । [उत्सरत आर्याः
उत्सरत] ।

देवकुलिकः—(विलोक्य) अये !

काले खल्व्वागता देव्यः पुत्रे मोहमुपागते ।

हस्तस्पर्शो हि मातृशामजलस्य जलाञ्जलिः ॥

Prose.—काले खलु देव्यः आगताः । हि (यतः) मोहमुपागते पुत्रे मातृशाम
हस्तस्पर्शो हि अजलस्य जलाञ्जलिः (भविष्यति) ।

Eng.—(Behind the sceoe or in the dressing-room) Away
or make way, venerable sirs ! away or make way.

Priest.—(Looking) Ho, The queens have reached here in
time. The son has fallen in a swoon and the touch of their
hands will be like sprinkling of water in absence of the same.

Beng.—(नेपथ्ये) आर्यवरा एतान् इहेते गरिबान् बाडेन ।
(ताही देखिया) देवकुलिक—देवीगण यथा समयेई आगियाहेन ।
केनना पूज मूर्छित इहेयाहेन, एतन् मातृगणेर हस्तस्पर्शेई जलहीन
वाक्तिर पक्षे जलाञ्जलिर ज्ञाय कार्य करिबेव ।

Exp.—‘उत्तरत’ अस्मात् स्थानात् दूरं चलत । उपयुक्ते एव समये ‘देव्यः राज्ञाः
आगताः’ तत्र उपस्थिताः । हि यतः मोहमुपागते पुत्रे मूर्च्छिते खलु भरते ‘मातृशाम्
हस्तस्पर्शः अजलस्य वारिरहितस्य जलाञ्जलिः’ जलसेकः भविष्यति इति । जलप्रक्षेपः
मूर्च्छितम् समाश्रययति, परम् अत्र जलं विना अपि मातृशाम् हस्तस्पर्शेनैव भरतस्य
चेतनासम्पादनं भविष्यति । अतः अत तासाम् हस्तस्पर्श एव जलाञ्जलिस्थानीयो
भविष्यति ।

Notes.

1. पुत्रे—भावे औ by the rule “यस्य च भावेन भावलक्षणम्” ।
2. हस्तस्पर्शः—हस्तेन स्पर्शः इति इतत् or सहमुपा । यदा इतत् । Nom.
to भविष्यति &c. understood.
3. अजलस्य—अविद्यमानं जलं यस्य तस्य बहु । जलहीनस्य भरतस्य सम्बन्धे

इत्यर्थः । Though there was no water near Bharata for his revival, still his mother's touch will act like a palmy of water and will revive him.

4. जलाञ्जलिः—जलस्य अञ्जलिरिति इतत् । Subject complement.

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः ।
अयन्वितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

Prose.—इयं तत् नः प्रतिमानৃपस्य गृहं यस्य स समुच्छ्रयो हर्म्यदुर्लभः ।
अयन्वितैः अप्रतिहारिकागतैः पथिकैः प्रणामं विना उपास्यते ।

Eng. Sumantra—To this side, Madams. This is the house of the images of our kings; its height is hardly equalled by the palace—mansions; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng. সুমন্ত্র—দেবীগণ এই দিকে আসুন। এই আশ্রমের নৃপতিবর্গের প্রতিমাগৃহ। বাহ্যর মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না। এখানে দ্বাররক্ষীর অনুমতি না নিয়েই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা (বা দর্শন) করিয়া থাকে।

Tika.—‘इदं तत् नः अस्माकम् प्रतिमानृपस्य’ प्रतिमाश्रपस्य नृपस्य, पदे आनिष्ठितानाम्, नृपाणाम्, ‘गृहं’ ‘यस्या गृहस्य समुच्छ्रयः’ उच्चता ‘हर्म्यदुर्लभः’ हर्म्येषु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः । ‘अयन्वितैः’ अयिन्यन्तैः ‘अप्रतिहारिकागतैः’ प्रतिहारिकाणां द्वारपालानां निर्द्देशम्, विनापि अत्र प्रविष्टैः ‘पथिकैः विना प्रणामं’ नमस्कारं विनापि ‘उपास्यते’ सेव्यते । वगम्यं वचनम् ॥

Notes.

1. प्रतिमानपसा—प्रतिमा = प्रतिमूर्तिः । प्रतिमागताः नृपाः इति शक्यार्थि-
वादि तत् । जातो एकवचनम् । The Kings remained in the form
of picture or images (statues) there.

2. समुच्चयः—सम + उद् + यि + च । The घञ् of उद् यि is
specially provided for by the rule “उद्दिश्यतिथीतिपूर्वः” । So
सम + उद् + यि will also take चञ् by the परिभाषा—“प्रत्ययरहणे यस्मात्
रु विहितः तस्य च तदन्तस्य च ग्रहणम् ।” Hence समुच्चय with चञ् is an
irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says
“कथं पत्न्यानां समुच्चया इति ? बाहुल्यकात्” । The defence that उद् यि is
to take चञ् and not समुद् यि also, is not very sound and is
against the spirit of भाष्य ।

3. हस्तदुर्लभः—हस्तोऽपि दुर्लभः इति सहस्रमुपा । दुर + लभ + खल । Pred.
to समुच्चयः ।

4. यन्मितैः—यन् (यन्नि) + क् कर्मणि = यन्मितः नियन्मितः checked. न
यन्मिताः तैः—नञ् समासः । Qual. पथिकैः ।

5. अप्रतिहारिकागतैः—प्रतिहारी एव इति प्रतिहारिका । स्वार्थे कन्प्रत्ययः ।
अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यथा तथा इति अप्रतिहारिकम् । adverb
modifying the verb आगतम् । तादृशम् आगतम् (आगमनं) येषां तैः,
नृब्रूहिः । तैः । Qual. पथिकैः । यत्र आगमने प्रतिहारिकाः न वर्तन्ते
इति भावः । यत्र आगमने प्रतिहारिनिर्देशः न प्रतीत्यते इति भावः ।

Remark.—Such is the great-ness, of the place that here
every one is allowed to enter—none is checked—all here enter
without any restriction i. e. without being stopped by हाररक्षी
as in the case of palaces and harem—here one may pay his
respects in any way he likes without being compelled to

salute; for these were human images or statues. Thus সুমত্ৰ speaks of the difference of this প্রতিমাগৃহ and রাজপ্রাসাদ।

(প্রবিষ্ট্য শ্রবলোক্য) ভবত্য:, ন খলু ন খলু প্রবেষ্টব্যম্।

অয়ং হি পতিত: কৌঃপি বয়স্য ইব পার্থিব:।

দেবকুলিক:—পরশঙ্কামলং কৰ্ত্তৃম্ গৃহ্যতাং ভারতৌছয়ম্ ॥ ১৫ ॥

(নিষ্ক্রান্ত:)।

Prose. — অয়ং হি পার্থিব ইব কৌঃপি বয়স্য: পতিত:। অলং হি পরশঙ্কামলং কৰ্ত্তৃম্ অয়ং ভারত: গৃহ্যতাম্।

Eng. Venerable ladies! do not enter please, do not; a certain youth just like our king, is lying here. (Upon this the priest said)—Away with your thinking him a stranger, he is Bharat, raise him up. (Exit).

Beng.—(প্রবেশ করিয়া ও দেখিয়া) আপনারা এখানে প্রবেশ করিবেন না। (কেননা) এখানে ঠিক আমাদের রাজার জায়গাই কে একজন যুবক পড়িয়া রহিয়াছেন। (দেবকুলিক কহিলেন)—ইনি পর-পুরুষ একরূপ আশঙ্কা করিবেন না, ইনি ভারত, ইহাকে গ্রহণ করুন (উত্তোলিত করুন)। (প্রস্থান)।

Tika. যুগ্মাভি: অত্র ন প্রবেষ্টব্যম্। কথম্? উচ্যতে—‘অয়ং হি’ অত্র খলু ‘পার্থিব ইব’ অস্মাক্ রাজা দশরথ ইব কৌঃপি কথিত্ব ‘বয়স্য:’ যৌবনমধ্যস্থ: জন: পতিত: ভূমৌ তিষ্ঠতি। (তদাকর্ণ্য দেবকুলিক: উবাচ) ‘অলং হি পরশঙ্কামলং কৰ্ত্তৃম্’ অয়ং খলু পরপুরুষ: ইতি আশঙ্কাম্ কৰ্ত্তৃম্, (যত:) অয়ং ভারত:, (স তু যুগ্মাভি:) গৃহ্যতাম্ উত্থাপ্যতাম্। অনাত সুমত্ৰম্।

Notes.

1. ন খলু, ন খলু—অত্র সম্ভ্রমে দ্বিগুণিত:। See Sak I—ন খলু ন খলু বাচ:” etc.

2. ভবত্য:—plural of ভবতী।

3. वयम्स्वः—subj to पतितः । वयसि रीतिमया तिष्ठति इति वयम्, + स्वा + क कर्त्तरि ।

4. परशङ्काम्—परः इति शङ्का (मन्देहः) सहमुपा । .or परस्य शङ्का, इतत् । ताम् । obj to कर्तुम् ; अलं योने काच् प्रत्ययः व्याकरणे दृश्यते । अत्र तुमुप्रत्ययस्य व्याकरणविरुद्धः किन्तु भाससा शैली एव ।

5. गृह्यताम्—गृह + लोट ताम् कर्मणि ।

देव्यः—(सहसोपगम्य) हा जाद ! भरद ! [हा जात ! भरत !]

भरतः—(किञ्चित् समाश्रय्य)—आर्य !

सुमन्त्रः—जयतु महा—(इत्यर्धोक्ते सविषादम्) अहो ! स्वरसादृशाम् । मन्ये प्रतिमास्थो महाराजो व्याहरति इति ।

भरतः—अथ मातृणामिदानीं कावस्था ?

देव्यः—जाद ! एसा णो अवस्था । (अवगुण्ठनमपनयन्ति) [जात ! एषा नोऽवस्था] ।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कांठा ।

भरतः—(सुमन्त्रं विलोक्य) सर्वे समुदाचारसन्निकर्षस्तु, मां सूचयति । कञ्चित् तात ! सुमन्त्रो भवान् ननु ।

Eng. The Queen.—(Suddenly approaching) alas ! my boy ! Bharat !

Bharat.—(Being a little consoled) venerable sir !

Sumantra.—Victory be to your Majesty (uttering half a portion only with sorrow) oh ! how similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers ?

Queens.—My boy ! Such is ours ; (they remove the veil).

Sumantra.—Madam ! away with your anxiety.

Bh.—(having eyed Sumantra) Your acquaintance with all and every item of decorum bespeaks you (or informs me of your identity). Are you, then our venerable Sumantra ? [i. e, I hope you are Sumantra].

Beng. দেবীগণ—(সহসা নিকটে বাইরা) হা বৎস ! ভরত ! ভরত—(কিছু আশঙ্কিত হইয়া) আর্ধ্য ! স্মমন্ত্র—জয় হউক মহা—(অর্ধ নাত্র উচ্চারণ করিয়াই বিবাদ সহকারে) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে যেন প্রতিমাহিত মহারাজই কথা বলছেন । ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ—বৎস ! এই আমাদের অবস্থা । (অবগুষ্ঠন উন্মোচন করিলেন) । স্মমন্ত্র—মাননীয়াগণ ! আপনারা উৎকর্ষা দূর করুন । ভরত—(স্মমন্ত্রকে দেখিয়া) (আপনা কর্তৃক) সকল প্রকার শিষ্টাচার প্রয়োগই আমাকে (আপনার পরিচয়) : জানাইয়া দিতেছে । আপনিই কি তবে তাত স্মমন্ত্র ।

Tika. জাত; বত্সম: [তত্সম্বোধনং] । অর্ধসাম্যম্, উচ্চাৰ্য্য' বিবাদ-সহকারিণী আহ—'স্বরসাদৃশ্যম্' দৃশ্যবৎস্যা কণ্ঠস্বরের সহ অসাক্ষরবৎস্যা নৃত্যাতা । 'আহরতি' কথয়তি । 'নিগূহ্যতাম্' দূরীকৃত্যতাম্ । 'সর্বসমুদাচর-সম্নিকৰ্ণঃ' সৰ্বো যি সমুদাচারা: যদ্ব্যবহাৰা: তস্য সম্নিকৰ্ণঃ ভবত: সম্ভিষ্যতা ইতি শাস্ত্রম্ । 'স্বচয়তি' সাং শ্রাবয়তি । পরিচয়' তব নিবৃত্তি' সুম'ব' আহ—তাত সম্বোধনম্ নন' নিযিত' সুম'বোধি । কচ্ছিত [কাসপ্রবণদনং স্বয়ম্] । ত্বমিষ সুম'ব' ইতি মন্যে ।

Notes

1. জাত—Vocative of জাত which means বত্সম: ।
2. আর্ধ্য—Bharata was still thinking that দৈবক্লমিক was there and addressed আর্ধ্য to him. But our poet introduces Sumantra and others to increase pathos here.

3. खरसादृश्यम्—खरस्य सादृश्यमिति इतत् :

4. प्रतिमास्यः—प्रतिमायां तिष्ठति इति प्रतिमा + स्या + क कर्त्तरि ।

Qual. महाराजः ।

5. व्याहरति—वि + चा + ह + लट् तिप् ।

6. निगृह्यताम्—नि + गृह् + लोट् ताम् कर्मणि ।

7. सर्वसमुदाचारसन्निकर्षः—subj. to सूचयति । सर्वे समुदाचाराः (शिष्टाचाराः) इति कर्मधा । तस्य वा तत्र सन्निकर्षः (सन्निकर्षः i. e. उपस्थितिः) इति अतः सहसुपा वा ॥ सम् + नि + कृप् + घञ् ॥ Bharata knew that none but सुमन्त्र can have knowledge of so much decorum, so from all these समुदाचार Bharata knew him to be सुमन्त्र surely ; so सर्वसमुदाचार indicated to Bharata that he was सुमन्त्र ।

8. सूचयति—सूचि + लट् तिप् । Bespeaks. ज्ञापयति ।

सुमन्त्रः—कुमार ! अथ किम् । सुमन्त्रोऽस्मि ।

अन्वास्थमानश्चिरजीवदोषैः

कृतप्रभावेन विदुष्वामानः ।

अहं हि तस्मिन् नृपतौ विपत्रे

जीवामि शून्यस्य रथस्य सूतः ॥ १६ ॥

Prose order.—चिरजीवदोषैः अन्वास्थमानः, कृतप्रभावेन विदुष्वामानः तस्मिन् नृपतौ विपत्रे शून्यस्य रथस्य सूतोऽहम् हि जीवामि ।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all demerits common to long life and a victim to ingratitude, I live till now,—I the charioteer of the car left vacant by that king's death.

Beng. खरस्य—हो! आदिरे खरस्य । दीर्घजीवनशून्यता दोष मन्त्रे

एवं कृतव्रता दोषे विङ्गित आम्नि मेहे वर्गगत नृपतिर शूरा नृपेन
साक्षि एवमपि वेष्टे आहि ।

Tika.—“अथ किम्”—अहं मुमन्त्र, एवाहि [अथयदयं स्त्रीकारऽतवत्तं] ।
“चिरजीवदीपैः” चिरजीवस्य दीपं जीवनस्य ये खलु दीपाः शोकदुःखभोगादयः—तैः
‘अन्वास्यामानः’ अनुगम्यमानः परियुक्तः इत्यर्थः, (तथा) ‘कृतघ्नभावेन’ कृतघ्नस्य
अकृतघ्नस्य यो भावः तस्य अकृतघ्नतया इत्यर्थः, ‘विङ्गम्यामानः’ लक्ष्यमानः स्निह्यमानः
इति यावत् । प्रियतमस्यापि दशरथस्य मरणे सति अहं न भूतः अपि तु जीवितः
इत्याव अकृतघ्नता इति बोध्यम् । तादृशः अहम् ‘तस्मिन् नृपतौ दशरथे विपन्ने’ मृते
सति ‘यस्यस्य दशरथहोतस्य रथस्य सूनः’ सारथिरहं जीवामि अद्यापि इति ॥
उपजातिरूपः ॥

Notes.

1. चिरजीवदीपैः—अनुक्ते कर्त्तरि श्या । जीवनम् इति जीव् + घञ् भावे
= जीवः life. चिर (अत्यन्तसंयोगे श्या) जीवः इति श्यातत् । तस्य दीपः, तै-
रिति इतत् ।

2. अन्वास्यामानः—अनु + आस + शानच् कर्मणि । मंयुज्यामानः ।

3. कृतघ्नभावेन—अनुक्ते कर्मणि श्या । कृतं इति कृत + कृन् + क
(मूलविभुजादित्वात्) । We do not get टक here though some
wish it irregularly, for the rule “अननुच्यकर्त्तृके च” requires the
कर्त्ता to be other than मनुष्य । Whereas मनुष्य is the कर्त्ता of कृतघ्न
here. Thus Bhattoji says “अथ कृतघ्न इत्यादि ? मूलविभुजादित्वात्
सिद्धम्” । As a faithful servant मुमन्त्र ought to have died with
दशरथ । He is कृतघ्नः for he lives even now. तस्य भावः इति इतत् ।

4. विङ्गम्यामानः—वि + ङ्म्व + शानच् कर्मणि ।

5. नृपतौ—भावे ३मी ।

6. विपन्ने—adj. to नृपतौ । वि + पद् + क्त कर्त्तरि ।

भरतः—हा तात ! (उत्थाय) तात ! अभिवादनक्रममुप-
देष्टुम् (? उपदिष्टम्) इच्छामि मातृणाम् ।

सुमन्त्रः—वाढम् ! इयं तत्रभवती रामस्य जननी देवी
कौशल्या ।

भरतः—अम्ब ! अनपराद्धोऽहमभिवादये ।

कौशल्या—जाद ! णिस्सन्दावीहोहि । [जात ! निःसन्तापो
भव] ।

भरतः—(आत्मगतम्) आकृष्ट इवास्मान्नेन । (प्रकाशम्)
अनुगृहीतोऽस्मि । ततस्ततः ।

Eng.—Bh.—Alas father ! (rising up) Sir ! I want to be
directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kansalya the mother of
veerable Ramchandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kansalya.—Away with your (or he freed from) repen-
teoce (or grief), my son !

Bh.—(within himself) I seem to have been charged
(or accused) by this. (Aloud) I deem it a favour (I have
been favoured). Then, what then.

Beng. ভরত—হা তাত ! (উঠিয়া) তাত ! আমি মাতৃগণের
অভিবাदनক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি । সু—ভাল ! ইনি
মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা । ভ—মাতঃ ! আমি দোষী
নহি আপনাকে প্রণাম । কৌশল্যা—বৎস ! নিঃসন্তাপ হও । ভরত—
(স্বগত) এ কথার দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল
বলিয়া বোধ হয় । (প্রকাশে) অনুগৃহীত হইলাম । তারপর ?

Tika.—‘अभिवादनक्रमम्’—अभिवादनं प्रणामः तस्य क्रमः, तम् । बहुदिनं यावत् भरतः मातुलाख्ये उपितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अक्षयौ भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्तुम् वृच्छति । ‘उपदिष्टम्’ [अथ उपदिष्टम् इत्येव पाठः साधीयान्] । अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि । उपदिष्टम्, कथितम् = विज्ञापितमिति यावत् । अनपराधः निर्दोषः रामवनवासविषये इत्यर्थः, निःसन्तापः—अनुतापहीनः । रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तक्लेशम् नाशय इत्यर्थः । आक्रुष्टः अभियुक्तः इव इति अहम् उत्प्रेक्षे ।

Notes.

1. अभिवादनक्रमम्—Objective case ; अभि + वृ + णिच् + लोट् । तस्य क्रमः, तम्—इत्तम् ।

2. उपदिष्टम्—उप + दिग् + क्त कर्मणि । Adj. to अभिवादनक्रमम् । उपदिष्टम् is grammatically wrong here for then the rule “समान-कर्तृकेषु तुमुन्” is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचार from सुमन्तु, who was like his father and his well-wisher. So he addresses him as तात ।

3. वादम्, अथ किम् = Yes.

4. अनपराधः—न अपराधः इति नञ्स्तम् । अप + राध् + क्त, कर्त्तरि । Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वृ + णिच् + लोट् ए ।

6. निःसन्तापः—निरस्तः सन्तापः यस्य सः बहु । Adj. to त्वम् । सम् + तप् + घञ् ।

7. आक्रुष्टः—आ + कृ + श् + क्त कर्मणि । Blamed.

8. इव—उत्प्रेक्षायाम् ।

N. B.—The simple meaning of निःसन्तापः is “freed from repentance or grief”. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being “free from anxiety”, (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

সুমন্ত্রঃ—ইয়ং তত্র ভবতী লক্ষ্মণস্য জননী দেবী সুমিত্রা ।

ভরতঃ—অম্ব ! লক্ষ্মণেনাতিসম্বিতোহমমিহাদয়ে ।

সুমিত্রা—জাদ ! জসোভাই হোহি । [জাত ! যশোভাগী
ভব] ।

ভরতঃ—অম্ব । ইদং প্রযতিষ্যে । অনুগৃহীতোস্মি ।
ততস্ততঃ ।

সুমন্ত্রঃ—ইয়ং তে জননী ।

Eng. Sumantra.—This is the mother of venerable Lakshman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Snmitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী । ভরত
—না ! লক্ষ্মণ আমার কঁাকি দিয়া গিয়াছে । আপনাকে প্রশংসা ।
সুমিত্রা—বৎস ! যশোভাগী হও । ভরত—না ! এইরূপই চেষ্টা করিব ।
অনুগ্রহীত হইলাম । তারপর । সুমন্ত্র—ইনি তোমার জননী ।

Tika.—‘অতিসম্বিতঃ’ প্রত্যাখ্যাতঃ রামসিদ্ধান্তবিশেষে প্রত্যাখ্যাতঃ ইত্যর্থঃ । অতিসম্বিতঃ

प्रसारणम्, सा चम्य ज्ञातः इति इतच् । माम् अयशोभाग्निं कृत्वा लक्ष्मणः रामम्
अरणीऽनुगतः इतिभावः । 'यशोभागेभव' राजाशमनेन त्वम् यशोभाजनं नमः ।
'इदं' वत्, यशमः कृते इत्यर्थः । 'प्रयतिष्ये' वृष्टिष्ये ।

Notes.

1. अतिसन्धिचः—See Tika. अहिमंजितः would have been more
usual. Lak. accompanied Rama and had the advantage of
serving him. Thus in this he deceived Bharata.

2. यशोभागी—यशोभाग्नि—शब्दः । यशः भजते इति यशम् + भज् + विष्णुप् ।
सुमित्रा also wishes him a prosperous kingdom and reign.

3. अम्—Vocative case : "राजन्मार्धानां कृत्स्नः" or "अन्मार्धानोर्जस्रः"
इति सूत्रेण सम्बोधने अम् इति रूपम्, नतु अम् ॥ इदम् means the matter
of acquiring यशम् by proper राजपावन and जातिभातासेवा ॥

4. Remark—सुमन् uses देवी before कौशल्या and सुमित्रा but
not before कैकेयी the जननी of भरत । She was Bharata's जननी
only by giving birth to him but not his guide as well like
a good mother. This reflects general apathy of almost all
the subjects on कैकेयी ।

भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।

गङ्गायमुनयोर्मध्ये कुलदीव प्रवेणिता ॥ १७ ॥

Prose order.—मम मातुश्च मातुश्च मध्यस्था त्वम् न शोभसे । (यतः) त्वम्
गङ्गायमुनयोर्मध्ये कुलदीव प्रवेणिता । Or मम मातुश्च मातुश्च मध्यस्था त्वं गङ्गा-
यमुनयोर्मध्ये प्रवेणिता कुलदीव न शोभसे ।

Eng—Your position between these two mothers of mine
does not appear well, just like a polluted river, thrust
between the Ganges and the Jumna.

Bong. प्रयागं यमुनारं नद्योऽववेशिता कूनदीरं तत्र आयात्र
मातृव्येन नद्याभागे तोमारं (आपनारं ?) अवस्थिति शोभा पाद्य ना ।

Tika—मम मातृय कौशल्यायाः (तया) मातृय सुमितायाः नद्यस्या मध्य-
वर्तिनी त्वं गङ्गायमुनयोर्मध्ये गङ्गायामया यमुनायाः अन्तराले प्रवेशिता मन्निवेशिता
कूनदी कुत्सिता अपवित्रजला नदी, मा इव न गोभने न राजसे मचरितयो-
रतयोर्मध्ये खलस्त्रमावाकाश अवस्थानम् अयुक्तम् इतिभावः ।

Notes

1. नद्यस्या—मध्ये तिष्ठति इति मध्य + स्या + क ; स्त्रियामाप् ।
Qual. त्वम् ।

2. गङ्गायमुनयोः—गङ्गा च यमुना च तयोरिति इतरंतरहन्तः । Here is
no समाहार as the gender of the two words is the same and the
rule "विशिष्टलिङ्गी नदीर्देमोऽयानाः" does not apply here.

3. प्रवेशिता—प्र + विश् + णिच् + कर्मणि क्त ; fem.

4. कूनदी—कुत्सिता नदी इति प्रादिसमानः । अपवित्रतोया नदी । This
reflects how lowly Kaikeyi was being villified by all and
even by her son. See sl. 19.

5. Remark—We have उल्लास before, and here मनीषमुल्लास
again shows that Bharata did not as yet fully rose up from
प्रणाम when सुमन्त्र said "इयं न जननी" ।

कैकेयो—जाद किं मए किदं [जात किं मया कृतम् ?]

भरतः—किं कृतमिति वदमि ।

वयमयशमा चीरेणायरो नृपो गृह्णन्तुना

प्रततर्दितैः कृत्स्नायोधरा मृगैः सह लक्ष्मणः ।

दयिततनयाः शोकेन्तम्बाः स्नुषाध्वपरिथमै-

र्धिमिति वचसा चीयेणात्मा त्वया ननु योजिताः ॥१८॥

Prose order.—ननु त्वया वधमयशसा, आर्याश्रीरेण, नृपामृदुमस्युना, कृतज्ञा
अयोध्या प्रतनुदितैः, लज्जणः नृपैः सह, दयिततनताः अम्बाः शोकैः, स्वया अभि-
परिवर्तैः आत्मा धिगिति उग्रेण वचसा च योजिताः ।

Eng. Kai. — My boy ! What have I done ?

Bh.—You ask what you have done. You have cast
inglory on me ; put bark-clothing on (the person of) of my
venerable brother ; caused His Majesty's death at home ;
set the whole city of Ayodhya on incessant wailing ; united
Lakshman with the wild beasts ; united the son-loving
mothers with grief ; threw the daughter-in-law in way-
weariness, and made your own self the target of the inglorious
(heart-rending) word "Shame."

Beng. कैकेयी—बन्स ! आनि कि करेहि । त—कि करेह
ताई बल्ह ! (तबे शोन) तूनि आनाके अशोभाजन करेह ; आर्या
रामचन्द्रके बङ्गलधारी करेह ; राजार गृहवृत्ता घटोईराह ; समग्रा
अयोध्या नगराके अविश्रुतजननधनिर द्वारा परिपूर्ण करिग्राह ।
लज्जणके बन्स पञ्च समीपे पाठाईग्राह । पूत्रप्रिय नातृगणेर शोक
उत्पन्न करिग्राह ; पूत्रवधु गीताके पथक्रेषे संयुक्त करिग्राह आर
निजके "धिक्" एहि उग्रवाक्येर द्वारा युक्त करिग्राह ।

Tika.—ननु भाः मातः, 'त्वया वधम्' पदम् 'अयशसा' कलङ्कन, राजानुआभवतो
जातैर्बन्धुपैश्च, योजितः । यत् समीपरि सर्वे कलङ्कं निक्षिपन्ति तद्वत्त्वमेव हेतुरित्यर्थः ।
'आर्याः' पूजनीयः रामः 'श्रीरेण' बल्हलीन योजितः । तत्रैव हेतोः रामः बल्हवासः
परिहितवान् । इह ब्राह्मणः हृद्भवसि वनगत्वा नृतामवन्ति किन्तु दृश्यते गृहे
एवमृतः इति । रामे राजाभारम् न्यस्य राज्ञा वानप्रस्थम् आश्रयितुम् ऐच्छन् तत्
विघ्नस्तत्पादात् त्वं गृहं एव तस्य, वने मरणाच्छय, नृपस्य मृत्युम् विहितवती । 'कृतज्ञा

निखिला अयोध्या प्रततरुदितैः' सर्वेषाम् एव अविवक्षासम्बन्धैः त्वया योजिता ।
 तव कुकर्माणः द्वितीः सनया नगरी अविरलं रोदिति । लक्ष्मणः मृगैः वन्यपशुभिः
 सहयोजितः तवैव द्वितीः लक्ष्मणोऽधुना वनपशुमहश्चरः सन् विचरति । 'दयिततनयाः
 प्रियपुत्राः अस्मा न्यतरः' कौगल्यामुनिवै, शोकेन योजिताः शोकसमन्विता भवन्ति 'तव
 नमैव कारणम् । त्वया पुत्रवधुः सीता अध्वपरिग्रहैः, मार्गध्वजक्रीडैः त्वयायोजिता ।
 सा मार्गध्वजक्रीडनरुभवति । 'आत्मा' तव आत्मा च "धिक्" इति उद्येध घोरेण
 दहना योजितः, आत्मनस्य त्वम् धिक्कारभाजनं कृतवती ॥ हरिणीहृतम् ।

Notes.

1. त्वया—प्रयोजककक्षा : originally अयमः आत्मानं धुनक्ति becomes
 in चिच्—तम् अयमस्मा आत्मानं योजयामि । In Voice Ch. it becomes
 त्वया अयमस्मा आत्मा योजितः &c.

2. अयमस्मा—प्रयोजक कर्त्तरि तृतीया । एवं सर्वत्र बोध्यम् ।

3. चौरैश्च—वल्कलीन । (Bark-clothing) .

4. गृह्णन्त्यना—गृह्णन्त्युक्तीन इति सहस्रपदा ।

5. प्रतत-रुदितैः—प्रततम् रुदितम् तैरिति कर्त्तृधा । प्र + तन् + क्त कर्त्तरि ;
 रुद + क्त भावे ।

6. दयिततनयाः—adj. to अम्बाः । दयिताः प्रियाः तनयाः शान्ता ताः, बहु ।

7. सुधा—पुत्रवधुः । Refers to Sita.

8. अध्वपरिग्रहैः—अध्वजः (लक्षणया अध्वगमनजः) परिग्रहः इति शाक-
 पाथिवादि । Or अध्वनः परिग्रहः, इतत् । तैः ।

9. धिगिति—धिक् + इति । A सुप्-सुपा compound.

10. उद्येध—adj. to वक्षसा ।

11. योजिताः—युज् + चिच् + क्त कर्त्तरि । It qualifies वयम्, आद्याः,
 नृपाः, अयोध्या, लक्ष्मणः, अम्बाः, सुधा, and आत्मा । And hence it is used
 in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिता: has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffers, even I. You are पापा (पाप + अच्, मत्वर्थोऽयं अर्गच्चादि) and like a कुण्ठो not fit to stand on equal status with कौशल्या or सुमित्रा । Yet you ask “मया किं कृतम्” । Your heinous work has brought infamy on me as well. Comp. “पाप्यन्ते धिक्प्रलापाः”—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशल्या—जाद ! सर्वसमुदाचारमज्भूतश्चो किं न वन्दसि मातरम् । [जात ! सर्वसमुदाचारमधःस्थः किं न वन्दसे मातरम्] ।

भरतः—मातरमिति ! अस्व ! त्वमेव मे माता । अस्व ! त्वाम् अभिवादये ।

कौशल्या—नहि नहि । इयं दे जगणी । [नहि नहि । इयं ते जननी] ।

भरतः—आसीत् पुरा नतु इदानीम् । पश्यतु भवती ।

Eng. Kausalya.—My boy ! You obey the rules of courtesy (decorum) ; then why don't you pay respects to your mother ?

Bh.—To my mother ? Mother ! Thou art my mother : I salute thee.

K.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; see mother—

Beng. কো—বৎস ! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন ? ভরত—মাতৃদেবী কে ? যা তুমিই আমার মা । তোমাকে প্রশ্নাম, না । কো—না না, ইনিই তোমার জননী । ভরত—পূর্বে ছিলেন বটে কিন্তু এখন নছেন । আপনি দেখুন—

Tika.—‘সর্বসমুদাচারমধাষ্যঃ’—সর্বেষাম্ সমুদাচারানাম্ শিষ্টাচারানাম্ মধাষ্যঃ মধাশব্দব্যাখ্যায়ী, তेषাং পরিপালনে রতঃ ইত্যর্থঃ । স্বয়ম্ আচারপালনকারী কথং মাতরং ন বন্দয়ে । অশ্বত্থ স্মরণম্ ॥

Notes

1. সর্বসমুদাচারমধাষ্যঃ—adj. to তম্ । সম্+উৎ+আ+বর্+ঘञ্ ; সর্বো সমুদাচারাঃ ইতি কর্মধা । তেষাং মধাষ্য ইতি দ্বতত্ । মধ্য তিহতি ইতি মধ্য+স্থা+ক কর্তৃরি ; উপপদতত্ ।

2. অশ্ব—Vocative of অশ্বা । You are my real mother, but Kaikeyi is my জননী and that is a past action now. So she is to me an অশ্বতা now.

ত্বজ্জা স্নেহং শীলসংক্রান্তদোষৈঃ

পুত্রাস্তাবদ্রন্থপুত্রাঃ ক্রিয়ন্তে ।

লোকেঽপূর্ব্বং স্থাপয়ামিষ ধর্মং

ভর্তৃদ্রোহাদসু মাতাপ্যমাতা ॥ ১৫ ॥

Prose order.—নতু শীলসংক্রান্তদোষৈঃ স্নেহং ত্বজ্জা পুত্রাঃ তাবত্ অপুত্রাঃ ক্রিয়ন্তে । एषोऽहं लोके अपूर्व्वं धर्मं स्थापयामि—মাতাপি ভর্তৃদ্রোহাত্ অশ্বতাঃ ।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—স্বভাবে দোষ সংক্রমিত হওয়ার (মাতৃগণ), দেহ ত্যাগ করিয়া পুত্রকেও অপূত্র করিয়া তোলেন। আমি সংসারে এক অপূত্র (অভূতপূত্র, নূতন) ধর্ম স্থাপন করিব—বে মাতা আমিদ্রোহ করিলে অমাতা হইবেন—(অর্থাৎ স্বার্থ মাতা বলিয়া গণ্য হইবেন না)।

Tika.—ননু কিং খ 'শীলসংক্রান্তদোষৈঃ' শীলৈ স্বভাবৈ সংক্রান্তা অসৎসজ্জাত্ অসম্পন্নং গায়ত্র্যাদ্বা উপাগতা: যি দোষা: নীচতাভ্য: তৈরৈব কারণৈ: 'স্নেহম্ পুত্রপ্রীতি' স্বক্কা' বিদ্বায (মাতৃমি:) পুত্রা: এষ তনয়া: তাবত্ অপুত্রা: ক্রিয়ন্তে, আত্ম-দোষান্ পুত্রেষু সংক্রময়া তান্ হেয়ান্ অতএব পুত্রসংক্রায়া: অযোগ্যান্ এষ ক্রিয়ন্তে। যদামাতর: স্বভাবসংক্রমিতদোষত্বাৎ পুত্রেষু স্নেহহীনা: সত্য: তান্ পুত্রান্ অপুত্রান্ কুর্ষন্তি, এতি সৈ পুত্রা এতিষাং গৌরবং মদা রক্ষণীয়ম্ ইত্যপি বিবেচনাম্ ন কুর্ষন্তি তান্ চ উপেক্ষন্তে। পুত্রৈ স্নেহহীনা: সত্য: তা: পুত্রৈ: সহ সম্পর্কে পরিত্যজ্য অসৎ-পথচারিণ্য: ভবন্তি। কথম? তাসাম্ স্বভাবৈ দোষসংক্রমণাৎ ইতি ভাব:। এয: অপুত্রা 'বহু' লোকে সংসারে অপূর্বম্ অমৃতপূর্বম্ অতএব নূতনম্ ধর্ম' স্থাপয়ামি স্থাপয়িষ্যামি; নববিধানস্য প্রতিষ্ঠা করিষ্যামি। ননু ক: স নূতনধর্ম: ? (এয: স:—যত্) 'মাতাপি' স্বর্গাদপি গরীয়সী জননী অপি কা কথ্য অব্যাসাম্ মারোণাম্ 'মতৃ'দ্রোহাৎ, স্বামিবিরোধাৎ মায়া চিত্ স্বপত্তেবিং বৃদ্ধাচারিণী তর্হি' ইত্যর্থ: অমাতা অপ্রশস্তা জননী অতএব পূজায়া: অনর্হা ইতি অস্তু ভবতু। সর্বথা পূজাভাজনমপি জননী যদি স্বামিদ্রোহিণী স্যাৎ তর্হি সা কদাপি পূজাভাগিনী ন ভবিষ্যতি ইত্যর্থ:।

Notes.

1. শীলসংক্রান্তদোষৈঃ—শীলৈ স্বভাবৈ সংক্রান্তা ইতি শীলসংক্রান্তা: সহস্রুপা। সম্+ক্রম্+ক্ত। তাহায়া: দোষা: তৈরিতি কর্মধা। হেতৌ ইয়া। That is, the flaw which is acquired by mothers through contact with others &c. The exp. here as "sons are disowned for faults which they catch from bad company" of Mr. Shastri and Prof. Devadhar is not sound. Or—উপলব্ধবৈ ইয়া। দোষৈ: উপলব্ধি-তামি: মাতৃমি:।

2. अपुवाः—अप्रशस्ताः पुवाः इति नञ्, तत् । यदा पुत्रेभ्यः अन्ये इति नञ्, तत् । मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्येषाम् । परम् एते पुवाः नान्यदोषात् माया सह पुत्रोचितस्नेहसम्पर्करहिताः क्रियन्ते अतएव ते अपुवाः पुत्रेभ्यः अन्ये इव कृताः ।

3. अपूर्वम्—न पूर्वम् इति नञ्, तत् ; यदा अविद्यमानं पूर्वम् यस्य तमिति बहु ।
Adj. to धर्मम् ।

4. स्थापयामि—स्था + णिच् + लट् मि । भविष्यत्सामीप्ये लट् ।

5. भर्तृद्रोहात्—भर्तुः द्रोहः इति इतत् ; यदा भर्तृद्रोह इति सुप्, सुपा । इत्येव पक्षः साधयान् । तस्मात्—इतौ प्रमी ।

6. अमाता—अप्रशस्ता माता—यदा नातुगत्या । भर्तृद्रोहवशात् मातुगत्या इव दृश्यः । नञ्, तत् । Thus she being my अमाता, I have not bowed her down.

कैकेयी—जाद ! महाराजस्म सच्चवअणं रक्खन्तीए मए तह उत्तं ।

[जात ! महाराजस्य सत्यवचनं रक्षन्त्या मया तयोक्तम्] ।

भरतः—किमिति किमिति ।

कैकेयी—पुत्तओ मे राखा होदु त्ति । [पुत्रको मे राजा भवतु इति] ।

भरतः—अथ स इदानीमाख्योऽपि भवत्याः कः ।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What ! What !

K.—See "Let my son be king"—this I said.

Bh.—Well, who is our 'venerable brother to you ! (or What is the relation of yours with that venerable brother of ours).

Beng.—কৈকেয়ী। বৎস। মহারাজের মতাদক্ষ্য উক্ত হইয়াই আমি ঐরূপ বলিয়াছিলাম। ভরত—কি ? কি ? কৈকেয়ী—আমার পুত্র রাজা হউক—এইরূপ। ভরত—আচ্ছা সেই পুত্রগৌর (রাম) আপনাকে হন ?

Tika.—সত্যবচনম্ সত্যপ্রতিজ্ঞাম্ সত্যাকীকারম্ রচন্যা পালয়ন্তা—মহারাजेन यत् मलं प्रतिश्रुतं तत् यथा सत्यं स्यात् तदेव कुर्वन्त्या। अथ इदानीम् इत्यादि—‘ननु यो मे आर्याः ज्येष्ठभाता रामः किं सः तव पुत्रो न’ भवति इति कथय मे।

Notes.

1. सत्यवचनम्—obj. to रचन्या। सत्यं वचनमिति कर्मधा।

2. रचन्या—रच् + शृ fem. तृतीया। “लघुबह्वलीः क्रियायाः” इति द्वौ शब्दौ। In order to preserve, to keep in tact. Qual मया। Kaikeyi tries to support her position in vain before Bharata.

पितुर्मनोरसः पुत्रो न क्रीमणाभिषिच्यते।

• दयिता भ्रातरो न सुः प्रकृतीनां न रोचते ॥ २० ॥

Prose order.—(स किं) पितुर्मनोरसः पुत्रो न ? (किम्) क्रमेण न अभिषिच्यते ? (किं तस्य) भ्रातरो दयिताः न सुः ? (किं स) प्रकृतीनां न रोचते।

Eng.—Is he not the legitimate son of our father ? Does not coronation concern (him) the senior only ? (Does not coronation take place in order of seniority ?). Are not the brothers dear to him ? Is he not popular with the subjects ?

Beng.—তিনি পিতার ঔরসপুত্র নন ? অভিষেক কি জ্যেষ্ঠক্রমে হয় না ? ভ্রাতৃগণকে কি তিনি ভালবাসেন না ? প্রজাগণের কি তিনি জনোন্মত্ত নহেন ?

Tika.—किं स रामः मे नमः पितुर्दशरथस्य औरसः पुत्रः न ? सर्वथैव रामः दशरथस्य औरसः पुत्रः, ननु जारजः, नवाचैवजो । अतः तस्य अभिषेकः युक्तः आसीत् । (ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राजाभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण जगदक्रमेण न अभिविच्यते' पुत्रः रामो इति उक्तकर्म । ननु स एव अस्माकं जगदः । अभिषेकविषये आदौ जगदस्य अधिकारः—तस्य ततः अयोग्यत्वम् स्यात् तर्ह्येव अन्यस्य अधिकारी जायते यतः जगदक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत् । (ननु तस्य भ्रातृद्वेषित्वात् अनधिकार इति चेत् उच्यते)—किं स भ्रातृणाम् अस्माकं दयितः प्रियः न भवति ? अपितु 'भ्रातरः दयिताः' प्रियाः एव सुतः । अतः भ्रातृप्रियस्य तमेव अभिषेकः युक्तः आसीत् । (ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत्)—किं स प्रकृतीनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव । अतः सर्वथैव तस्य अभिषेको युक्तः आसीत् । अपितु स तत्र पुत्र-स्यानाधिकारी, तेन तस्य अभिषेके कुतः सत्यभ्रंशः ?

Notes

N. B. — Here Bharata states the potent reasons for his i.e., राम's राजाभिषेक ।

1. औरसः—उरस् + अण् । वीर्यजातः । Qual. पुत्रः ।
2. अभिविच्यते—अभि + विच् + कर्मणि सटते ।
3. क्रमेण—प्रकृत्यादित्वात् तृतीया । वा हेतौ श्या । करणे श्या also suits us here.

4. दयिताः—दय + कर्मणि क् । Plural. Pred to भ्रातरः ।

5. प्रकृतीनां—सम्बन्धसामान्ये ङीष् । प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, "रूपयानां प्रीयमाणः" इति सूत्रेण ।

कैकेयी—जाद ! सुक्लुब्धा यणु पुच्छिदव्या । [जात ! शुक्ललुब्धा ननु प्रष्टव्या] ?

Eng. — My boy: She is not to be taken to task who has coveted her dues.

Beng.—बन्स ! तुझ्कोकै जिझासा करा ना असुराग देওয়া कि उचित ? अर्थात् उचित नम ।

Tika.—‘गल्कलुब्धा’—गल्के लुब्धा इति सुप्सुपा । मय्यं दियं गल्कम् खलुम् एव अहं खलु ईदृशम् कृतवती । गल्के अदोषे स्थिते राज्ञः दीपः प्रसज्यते इति गल्कमहदीपं गृत्वा अहं गल्कम् कामयमाना एवमाचरितवती । अतो न मे कश्चिद्दीपः [“सम्भावितस्य चाकीर्तिर्मरणादतिरिच्यते” इति] अतः एव विधा अहम् “प्रष्टव्या ननु” नैव प्रष्टव्या इत्यर्थः ।

Remark—Kaikeyi admits गल्कलुब्धता on her part ; and further she says that such गल्कलुब्धता on a woman’s part is not to be questioned ; moreover she stuck to this गल्कलुब्धता to save दशरथ from मन्वापलाप and not out of राजालोभ proper । So she says —she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दीपगन्धता is in keeping with her saying in Act VI. Comp. “कैकेयो—जात एतन्निमित्तमपराधे मां निक्षिपा पुत्रको रामो वनं प्रेषितः । न खलु राजालोभेन” ।

भरतः—

वल्कलैर्हृतराज्योः पदातिः सह भार्यया ।

वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम् ॥ २१ ॥

Prose order.—त्वया वल्कलैः हृतराज्योः पदातिः भार्यया सह वनवासम् आज्ञप्तः । एतदपि शुल्के उदाहृतम् ?

Eng.—You ordered him to go on exile with his wife on bare foot—heing deprived of his royal fortune and putting on bark-clothing ; was it a condition of the agreement ?

Beng.—ग्राहकश्री इहेते विद्यात एवः बङ्गबङ्ग इहेया पनडले
 भार्यागः वनवास गमन तुनि आळा करिशाहिने एओ कि उके
 निर्दिष्टे हिन ?

Tika.—‘त्वया’ ‘बल्कलैः’ बल्कवाससा उपलक्षितः ‘हृतराजश्रीः’ हृता
 शुल्कग्रहण्यपदेन आत्मसात्कृता राजश्रीः राजालक्ष्मीः यस्य स रामचन्द्रः पदातिः
 पादचारी सन् भार्याया सीतयासह वनवासं वनगमनं आश्रयः आदिष्टः। हे मातन्त्रं
 बल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रम्सीतया सार्धम्
 वनवासम् आश्रयवती। किम् एतदपि ईदृशी अपि शुल्के पथे उदाहृतम् निर्दिष्टम्
 आसीत् ? किं पथे एतदपि स्वीकृतम् आसीत् यत् अपहृतराजश्रीयैः परिहित-
 बल्कलेन रामचन्द्रेण सीतया सह पङ्क्याम् एव वनं गन्तव्यम् ?

Notes.

1. त्वया—अनङ्गे कर्त्तरि तृतीया।
2. बल्कलैः—करणे तृतीया। करण of हृत। Or उपलक्षणे तृतीया।
3. हृतराजश्रीः—राश्रः श्रीरिति इतत्। हृता राजश्रीर्वस्य स इति बहु।
 कप् after श्री (wh. is not नदीमञ्जक) final in a बहु, may or may
 not come. Comp. “सुन्दरश्री and पुष्पाश्रीक” in Uttara &c.
4. पदातिः—adj. to रामचन्द्रः understood. पादेन अततिगच्छति
 इति पाद + अत + इच् or इज् (acc. to some) = पाद + अत + इ = पदाति।
 See the rule “पादस्य पदाज्यातिगोपहतेषु”।
5. वनवासम्—retained object to आश्रयः। प्रयोज्य कर्म। त्वं रामं
 वनवासम् आश्रयसि इति कर्त्तृवाच्य वाक्यम् = त्वया रामः वनवासमाश्रयः।
6. आश्रयः—आ + श्रप् + णिच् + क्त। आश्रयित also.
7. उदाहृतम्—उद् + आ + हृ + कर्मणि क्त। Thus Bharata imputes
 blame on कैकेयी in spite of her trying to get rid of it.

कैकेयी—जाद ! देशकाले णिवेदेमि । [जात ! देशकाले
 निवेदयामि] ।

Eng.—My boy ! You will know (or be informed of) everything in proper place and time.

Beng.—টেকড়বী—বংশ ! বথান্যানে ও বথান্যানে তোমার সব জানাইব ।

Exp.—जात ! बत्स ! देशकाले उपयुक्ते देशे यद्योचिते च काले निवेदयामि तुभ्यं सर्वं मेव कथयिष्यामि ।

Notes

1. देशकाले—Locative ; देशसहितः काल इति शाकपाथिं वादितुं तस्मिन् । देश—यद्योचितस्थाने । काले—उपयुक्ते समये । Comp.—“चदेश-कालेः प्रतीकारस्व”—Swapna VI.

2. निवेदयामि—नि + विद् + णिच् + लट्, मिप्, १ भविष्यत्सामीप्ये लट् ।
i. e. वर्तमानसामीप्ये भविष्यदर्थे लट् ।

Remark.—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI., referred to above. She knows that demonstration at this hot moment will be of no avail.

भरतः—

अयशसि यदिलोभः कीर्त्तयित्वा किमस्मान्

किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेतिषपदस्तवेष्टो

वदतु भवति ! सत्यं किं तवाय्यो न पुनः ॥ २२ ॥

Prose order.—यदि अयशसि (तव) लोभः, (तर्हि) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्षः किम् ? नरेन्द्रः किं (तत्) न दद्यात् । अथ तु नृपतिमाता इत्येषः शब्दस्तव इष्टः, (तर्हि) सत्यं (भवती) वदतु, चे भवति, किम् आर्यस्तव पुनः न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it? Had you coveted the kingship; would not the king have given it to you? Or were the appellation Queen-mother desired by you, then please tell Ho mother! Is not he our venerable brother your son?

Beng.—যদি অশেষই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না? আর “রাজমাতা” এই শব্দটাই যদি তোমার কান্দা ছিল—তবে হে মাননীয়ে, সত্য করিয়া বলুন ত সেই আর্থা কি আপনার পুত্র নন।

Tika.—যদি ‘অযশসি’ কলঙ্কে (তব) লোভ: (তর্হি) অস্মান্ মাম্ মন নাম ইত্যর্থ: ‘কীর্ত্তিলাভাভ্যর্থঃ কিম্’ অলন্? ননু যদি কলঙ্কম্ অর্জয়িতুম্ তব ইচ্ছা আসীত্ তর্হি “মম পুত্রো মরত: রাজা ভবতু” ইতি মম নাম ত্বং কথং গৃহীতবতী? ‘নৃপপল্লভার্থঃ’ নৃপস্য রাজ্য: রাজা ইতি সংশ্রায়া: ইত্যর্থ: যন্ ফলং রাজ্য-লাভম্ তব তর্হ: দৃষ্টা কিসু কিং তব আসীত্? (তর্হি তদৈব ত্বয়া সুস্পষ্টং কথনীয়ম্ আসীত্; তথা সতি—) নরেন্দ্র: নরপতির্দশরথ: কিং (তন্ রাজ্যফলম্) ন দদ্যাৎ তুম্বমিতি শেথ:। অপি তু তব রাজ্যলাভতৃষ্ণা বিদিত্বা অবশ্যম্বেব তুম্বম্ রাজ্যং দদ্যাৎ। অথ তু অথবা “নৃপতিমাতা” রাজমাতা ইতি এষ: শব্দ: একস্মক্কারম্ অভিধানম্ তব ইচ্ছ: মজ্জিত: (আসীত্), ননু মরতস্য অভিধেকে সতি অর্হং রাজমাতা মবিধ্যামীতি রাজমাতা-সংশ্রায়াভ্যর্থকাঙ্ক্ষিতা আসীত্ যেত্ তর্হি সত্যং যদার্থং বদতু কথয়তু ই ভবতি মাননীয়ে, কিম্ আর্থ্য: এসম্বন্দ: তব পুত্র: ন? ননু রামস্য রাজ্য-বিধেকে কিং তব রাজমাতাসংশ্রায়াভ্যর্থ: পরিটার্থ: নাভবিষ্যত্? অপি তু অবশ্যম্বেব অবিষ্যত্, যত স তৈ পদস্থানীয় এব। মালিনীভটম্।

Notes

1. अयशमि—यशसः अन्वदिति मञ्जतम् । यदा यशोविरोधि इति अयशः—कलङ्कः । मञ्जतम् । तत्र । अधिकरणे ङसी ।
2. कीर्त्तयित्वा—कृत + क्ताच् । कृत मंशब्दने इति धातो लटि कीर्त्तयति । “अत्र खन्वीः...पाशाम् क्ता” इति अलमर्थे प्रयुक्तस्य किम् इत्यसाद्योगे क्ताच् । This is a peculiar use in Bhasa's writings. See ante.
3. नृपकृतार्थः—subj to आसीत् understood नृपस्यकृतम् इतत् । तत्र तर्धः सुप्सुपा । कृ + चञ् = तर्धः ।
4. नरेन्द्रः—भराणाम् नरेषु वा इन्द्रः इति इतत् or सुप्सुपा । यदा नरः इन्द्रः इव इति उपमितसमासः ।
5. दद्यात्—दा + विधिलिङ् (सन्भावनायाम्) यात् ।
6. नृपतिमाता—नृणाम् पतिरिति इतत् । तस्य मातेति इतत् । “इति”—इति अव्यययोगे १भा by the rule “कचिन्निपातेनाभिधानम्” ।
7. शब्दः—उक्ते कर्मणि १भा ।
8. तव—कर्त्तरि इष्टो by the rule “कस्य च वर्त्तमाने” ।
9. इष्टः—इप् + क्त वर्त्तमाने by the rule मतिबुद्धिपूजार्थेभ्यश्च ।
10. भवति—vocative case of भवती = fem. of भवत् (you).
11. वदतु—वद् + लोट तु । Here भरत's सीधात्र and अभिन्नता with Rama is clearly manifest.

कष्टं कृतं भवत्या—

त्वया राज्ञैषिण्या नृपतिरसुभिर्नैवगणितः

सुतं जेष्टं च त्वं व्रजवनमिति प्रेषितवती ।

न शौर्णम् यद् दृष्ट्वा जनकतनयां वल्कलवती—

महोधात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

Prose order.—राज्ञैषिण्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं व्रज

इति ज्येष्ठं सुतं (वनं) प्रेषितवती । अहो भवति, धात्रा (तव) हृदयं वज्रकठिनं
सृष्टं यत् (हृदयं) जनकतनयां वल्कलवतीं दृष्टा न शीर्षम् ।

Eng. What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the oldest son to the forest saying "you go to the forest." Alas ! mother ! the creator has created (or made) you heart as hard as the thunder-bolt the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—तुमि कठिन कार्याई करिब्राह । बाब्यालातेछू हये तुमि
बाबांर जीवनकेओ गण्य कर नाई । “बने बाओ” बलिया जोष्टपूत्रके
पाठाईब्राह । हाय, बिधाता तोयार हनय वज्रतुल्या कठिन करिब्राई
सृष्टि करिब्राहेन—(ताई) उहा जनकननिनोके वल्कल परिधान करिते
देखिब्राओ बिदीर्ष हर नाई ।

Tika.—‘कट’ कठिनं (वस्तु) कृतम् आचरितम् भवत्या । ननु तत् कीदृशम् ?
उच्यते—राज्यप्रिया राज्ञा कामयमानया त्वया अमुभिः प्राणैरपि न गणितः न
चिन्तितः । राजा तुभ्यं प्रदत्तं सति राजा प्राणान् त्यज्जाति इत्यपि विवेचना त्वया न
कृता । (हे पुत्र) त्वम् वनं व्रज गच्छ (इति उक्त्वा) ज्येष्ठं (पुत्रम् रामं) वनं प्रेषितवती
प्रेषितवती । अहो भवति, ‘धात्रा मुद्रा (तव) हृदयं वज्रकठिनं’ कुलिशकठोरं
सृष्टं निर्मितम् —(कथं तत् जानासि ?) यत् (ते) हृदयम् जनकतनयाम् वल्कल-
वतीं वल्कवाससा आहतदेहां दृष्टा न शीर्षम् न भिन्नम् न विदीर्षम् । यतः ते हृदयं
राजवधून् सीताम् वल्कलचारिणीं दृष्ट्वाऽपि न विदीर्षम् ततो मन्ये—ते हृदयं विधात्रा
वज्रतुल्यमेव कठोरम् कृतम् ।

Notes.

1. कटम्—उक्ते कर्मणि १मा ।
2. राजप्रिया—राजान् एषितुम् शीलम् यस्याः सा इति राजा + इष् + णिन् ;
form डीप् ; १या । Qual त्वया ।

3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीयाः । Some here construe as असुभिः विसृज्यमानः or विसृज्यः नृपतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि ।

5. जौष्टं सुतम्—प्रगल्भ + इष्ट ; obj to प्रेषितवती ।

6. प्रेषितवती—प्र + इप् + णिच् + क्तवत् fem.

7. जनकतनयाम्—obj to दृष्टा ; जनकस्य तनया ताम्, इतत् ।

8. वल्कलवतीम्—वल्कलमस्या इति इति वल्कल + वत्प् ; fem.

9. शीर्षम्—शृ + क्त कर्मणि । Pred. to दृश्यम् ।

10. वज्र कठिनम्—इति उपमानसमास by the rule “उपमानानि सामान्य-वचनैः” । Qual. दृश्यम् ।

11. सृष्टम्—सृज् + क्त कर्मणि ।

सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभि-
रभिषेकं पुरस्कृत्य भवन्तम् प्रतुष्टतो विज्ञापयतः—

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—कुमार ! এই যে দর্শি বর্শি ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিসহ প্রত্যাগত হইয়া আপনাকে জানাইতেছেন ।

Exp.—कुमार ! युवराज ! प्रकृतिभिः प्रजाभिः सह अभिषेकम् अभिषेकीययोगिनः द्रव्यान् पुरस्कृत्य आदाय प्रत्युद्गतौ समाजयन्तौ अभ्यर्चयन्तौ इति यावत् विज्ञापयतः निवेदयतः ।

Notes.

1. वशिष्ठवामदेवौ—वशिष्ठश्च वामदेवश्च तौ इन्द्रसमासः ।
2. पुरस्कृत्य—पुरस् + क्त + लाप् ।

3. प्रत्युद्गती—प्रति + उद् + गम + क्त ।

4. विघ्नापयतः—वि + ञा + णिच् + लट् + तम् ।

गोपहीना यथा गावो विलयं यान्तप्रपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

Prose.—यथा गोपहीनाः गावः अपालिताः विलयं यान्ति एवं हि वै नृपति-
हीनाः प्रजा विलयं यान्ति ।

Eng. Just as cows perish not being protected for want of a cowherd, so do the subjects without a king.

Beng.—वैकृप गोपालंहीन गो, पालनेन अभाव खरसंप्राप्त
इय—गृहेकृप नृपतिशून्य अजाओ विनष्टे इहेया यात्र ।

Tika.—यथा यादृशं गोपहीनाः गोरक्षकशून्याः गावः अपालिता अरक्षिताः सन्तः
विलयं विनाशं यान्ति । एवं इत्यम् हि नूनं वै नृपतिहीना भूपरहिताः प्रजाः
विलयं यान्ति ।

Notes

1. गोपहीनाः—गोपेन हीनाः, इति शतम् ।
2. अपालिताः—न पालिताः इति नञ् शतम् । पा + णिच् + क्त कर्मणि ।
पाति—(simple form) पालयति (cansative).
3. विलयम्—obj to यान्ति । वि + लौ + अच् ।
4. नृपतिहीनाः—नृपतिना हीनाः इति शतम् । This shows—Bhasa
supported monarchical form of government during his time.

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विसृज्य क भवान् यास्यति ।

भरतः—अभिषेकमिति—इहात्रभवत्यै प्रदीयताम् ।

सुमन्त्रः—क भवान् यास्यति ।

Eng. Bh.—Let the subjects follow me.

Sn.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিয়া আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন । সু—আপনি যাইবেন কোথায় ?

Tika.—অনুগচ্ছন্ত্যনুসরন্ত্য । বিসৃজা = পরিত্যজা । অতঃপর = ক্রীকৃত্যে ।

Notes

1. বিসৃজা—বি + সৃজ্ + লাপ্ । পরিত্যজা ।

2. অনুগচ্ছন্ত্যনু—অনু + গচ্ + স্কট + অন্ত্য । Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says where are you going leaving off अभिवेक । Now Bharata will give the answer where he goes.

भरतः—

तत्र यास्यामि यत्रासी वत्तं ते लक्ष्मणप्रियः ।

नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥२५॥

Prose.—যত্রাসী লক্ষণপ্রিয়ঃ তত্র যাস্যামি । তং বিনা অযোধ্যা অযোধ্যা ন । যত্র রাঘবঃ সা অযোধ্যা ।

Eng.—I shall go where lives he the favourite of Lakshman (or whose favourite is Lakshman). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষণের প্রিয় (রামচন্দ্র) রহিয়াছেন—সেখানেই যাইব । তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা ।

Expl.—यव यस्मिन् स्थाने 'यसौ लक्ष्मणप्रियः' दयितलक्ष्मणः यदा लक्ष्मणस्य प्रियः यतो लक्ष्मणसमनुगतौ लक्ष्मणेनैव तस्मिन् प्रीतिर्दक्षिता न अननुगामिना मया ; 'तत्र यास्यामि' गमिष्यामि । [कथं न स्यात्तासि अयोध्यायाम् ?—५२५] तं रामं विना अयोध्या अयोध्या न । रामशून्या अयोध्या नैव अयोध्यापदवाच्या । 'यत्र राघवः' रामः 'तत् स्थानं' खलु अयोध्या तत् स्थानमेव साद्यकम् इत्यर्थः ।

Notes.

1. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्या स बहु । "वा प्रियसा" इति प्रियशब्दस्य परनिपातः । पक्षे प्रियलक्ष्मणः । यदा लक्ष्मणस्य प्रियः इति इतत् । Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favorite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रङ्ग + ञ् । Where the descendent of Baghu, i. e., Rama lives that is Ayodya, so I will go to Rama.

3. सा—विधेयपदस्य (अयोध्यायाः) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम् । cf. "यत् राममन्तरेण अयोध्या यथा दृशति स तु कैकेयीवचनस्य परिणामः"—and "यैत्यं हि यत् सा प्रकृतिर्जलस्य" । And this custom is not inviolable for Panini writes कर्मणा यमभिप्रैति स सम्प्रदानम् । Here स (agreeing with यम्), and not तत् (agreeing with सम्प्रदानम्) ।

(निष्क्रान्ताः सर्वे) [Exuent all]

सर्वे अभिनेतारः जना निष्क्रान्ताः रङ्गमञ्चात् बहिर्गताः ।

तृतीयः अङ्कः (समाप्तः) ।

(Here ends the third act,)

प्रतिमानाटकम्

चतुर्थोऽङ्कः ।

(ततः प्रविशतश्चेट्यौ)

विजया—हला नन्दिणि ! भणेहि भणेहि । अज्ज कोशला-
पुरगेहि सव्वेहि अन्तेबुरेहि पडिमागेहं दट्ठम् गदेहि तहिं
किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे
दिटा । [हला नन्दिनिके ? भण भण ! अद्य कौशल्यापुरोगैः
सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतैस्तत्र किल भर्तृदारको
भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता] ।

नन्दिनिका—हला ! दिट्ठो अहमेहि कौटुहलेण भट्टिदारओ
भरदो । [हला ! दृष्टोऽस्माभिः कौटुहलेन भर्तृदारको भरतः]

विजया—भट्टिणी कुमारेण किं भणिदा । [भट्टिणी कुमा-
रेण किं भणिता] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि णेच्छदि कुमारो ।
[किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince
Bharat is said to have been met by the ladies of the harem,
headed by Kausalya, when they went to visit the house of
images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharat out of curiosity.

V.—What has been said to the Queen by Bharat ?

N.—What has been told ? The Priocce even did not like to see her.

Beog. বিজয়া—ওগো ! নন্দিনিকা ! বলরে ভাই ! আজ নাকি কোশল্যাপুরঃসর সমস্ত অস্তঃপুরচারিণীগণ প্রতিমাগেচ্চ দেখিতে গিয়া সেখানে রাজকুমার ভরতের গাফাংলাভ করিয়াছেন । আমি বন্দু-ভাগিনী চরারে (দাঁড়াইরা) ছিলাম । নন্দিনিকা—আমরাও উৎসুক্য সহকারে ভরতকে দেখিয়াছিলাম । বিজয়া—কুমার রাণিকে কি বল্লেম । নন্দী—কি আর বল্লেম । দেখতেও ইচ্ছা করেন নি ।

Tika.—‘কৌশল্যাপুরোগৈঃ’ কৌশল্যাপুরঃসরৈঃ ‘অন্তঃপুরৈঃ’ অন্তঃপুরবাসিণিঃ । ‘কিল’ ইতি ব্যাখ্যায়ামবাযম্ । মন্দভাগা মন্দভাগিনী । ‘কৌতুহলীন’ কৌতুহলবগ্নাৎ । ‘মহিনী’ কৈকীয়া । মায়াচরণাত্ ক্রুদ্ধী মরতঃ মাতরম্ “অবলোকিতুমপি নৈচ্ছতি” কিং পুনর্বাক্তম্ ॥

Notes

1. মম—মম+লোট হি । Do speak. সম্মমি হিহক্তিঃ । Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she begins with Bharata's entrance at the ‘প্রতিমাগেচ্চ’ ।

2. কৌশল্যাপুরোগৈঃ—পুরী গচ্ছতি যঃ সঃ ইতি পুরস্+গম্+জ কৰ্ণরি । Fem. আপ্ । কৌশল্যাপুরোগা অয়মামিনী যেষাং তৈরিতি বহু । Qual. অন্তঃপুরৈঃ ।

3. অন্তঃপুরৈঃ—by transference of epithet (লব্ধবাহৃত্যা) = অন্তঃপুর-বাসিণিঃ ।

4. মন্দভাগা—মন্দঃভাগঃ যস্য সা মন্দভাগা । বহু — ।

5. কৌতুহলীন—হুতৌ তৃতীয়া । Out of curiosity ; or প্রকৃত্যাদিত্বাৎ তৃতীয়া, with curiosity ; cp “রম্যবস্তু সমালোকে লীলতায়াৎ কুতুহলম্ ।” My curiosity led me to see Bharata.

विजया—अहो अद्याहिदम् । रज्जनुद्धाए भट्टिदारअस्स
रामस्स रज्जविव्भट्टं करन्तीए अत्तणो वेह्वं आदिठम् ।
लोओवि विणासं गमिओ । णिग्घिणाखुभट्टिणी । पापअंकिदम् ।
[अहो अत्याहितम् । राज्यलुब्धया भर्तृ दारकस्य रामस्य राज्ञ-
विभ्रष्टम् (? विभ्रंशम्) कुर्वन्त्यात्मनो वै धव्यमादिष्टम् । लोकोऽपि
विनाशम् गमितः । निर्दृष्टा खलु भट्टिनी । पापकं कृतम् ।]

नन्दिनिका—हला सुणाहि । पइदीहि आणीदम् अभि-
सेअं विसज्जिअ रामतपोवणं गदो कुमारो । [हला । शृणु !
प्रकृतिभरानीतम् (? आहृतम्) अभिषेकं विसृज्य रामतपोवनम्
गतः कुमारः] ।

विजया—(सविषादम्) हम् ! एवं गदो कुमारो । नन्दि-
णिण ! एहि, अह्मे भट्टिणिं पेक्खामो । [हम् । एवं गतः
कुमारः । नन्दिनिके, एहि आवां भट्टिनीं पश्यावः] (निष्क्रान्ते) ।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, what a mishap has befallen ! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world (or the next world) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hallo ! hear, the prince (Bharat) has set aside the coronation brought about by the subjects and has retired to the hermitage of Rama.

Vijaya (with grief)—Alas ! the prince has also gone thus. Nandinika ! come let us see the Queen. (Exit).

Interlude,

Beng. বিজয়া—অহো! কি অনিষ্টটাই না হল! রাজ্যলুপ্তা রাষ্ট্র কুমার রামচন্দ্রের রাজ্যচ্যুতি করিতে গিয়ে নিজেও বৈধব্য সাধন ক'রে ফেললেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নির্ভর। তিনি পাপ করেছেন। নন্দিনী—ওগো! ওন। প্রজাবন্দকর্ভক আক্রান্ত অভিষেক পরিত্যাগ করে কুমার (ভরত), রামচন্দ্রের তপোবনে গিয়াছেন। বিজয়া—(দুঃখের সহিত) অঁ! কুমার এভাবে গিয়েছেন। নন্দিনীকে, আর তাই আমরা ছুইজন রাণীকে দেখি গিয়ে।

(উভয়ের প্রস্থান) । প্রবেশক।

Tika.—‘অল্যাহিতম্’ অনিষ্টম্, দুর্দ্ভবম্ (মহাবিপদ ইত্যর্থঃ) সমুপস্থিতম্ ॥ ‘রাজ্যলুপ্তা’ রাষ্ট্র জাতদ্বন্দ্বা ‘রাজ্যবিম্বটম্’ (বিম্বশম্) রাজ্যচ্যুতিম্ কুব্ধত্যা কৈকীয়া ‘আত্মনী বৈধব্যম্ আদিষ্টম্’ সাধিতম্। ‘লীকৌপি’ সংসারঃ, যদা—তস্যাঃ পরলোকৌপি ‘বিনাশ’ অংশ ‘গমিতঃ’ প্রাপিতঃ পরলোকৌপি সুখাশা তস্যাঃ বিনষ্টা ইতি ভাবঃ। ‘নিষ্ট’য়া ‘নিষ্ট’য়া, নিষ্টুরা। ‘পাপকম্’ কৃতসিত পাপম্ তথা কৃতম্। মনিনী = স্রামিনী কৈকীয়া ॥

Notes

1. অল্যাহিতম্—অতি + অ + ধা + ক্ত কর্মণি or ভাবে; mishap, a great calamity. কর্ণরি। See ante also.

2. রাজ্যলুপ্তা—রাজ্য লুপ্তা ইতি সঙ্কমুপা। ইয়া। লুপ্ত + ক্ত; fem আপ্। Qual. কৈকীয়া। Or it is an adj. used substantively.

3. রাজ্যবিম্বটম্—রাজ্যস্য বিম্বটম্ ইতি ইতন্। বি + মনৃশ + ক্ত নপুংসকে ভাবে। It means বিম্বশঃ। অসমৈব পাটন্তু সাধীযান্। obj. of কুব্ধত্যা। ক্ত + যত্ + স্রিয়াম্ ভীপ্ = কুব্ধতী। ইয়া।

4. আদিষ্টম্—আ + দিষ্ + ক্ত কর্মণি।

5. বিনাশম্—obj to গমিতঃ; she by this her wrongful act has made this সংসার as well as her পরলোক lost to her. In other words by her own misdeeds her স্বলোক and পরলোক are both lost.

6. गमितः—गम् + गिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेयी लोकोऽपि विनाशं गमितः—she herself has led her world to destruction.

7. निर्धुंवा—adj to भद्रिनी । निरसा घृणादया यस्याः सा इति बहु ।

8. भद्रिनी—this is the form by which Queens are referred to by maid-servants in dramas.

9. पापकम्—कुत्सितं पापम् इति कुत्सितार्थं पापशब्दात् कन् प्रत्ययः ।

10. विस्मया—वि + स्मज् लृप् ॥ रामतपोवनम् रामाधिकृतं तपोवनम्, शकपार्थिवादितत् ॥ 'हम्' is an अव्यय meaning आश्चर्य (wonder) here. आहत is the better reading here for आनोत ।

11. एहि—आ + इ + लोट हि ।

12. Remark—(a) एवं गतः may also be taken as a सुप्सुपा compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare "हा. हा एवं गतो महाराजः" Act II ante.

(b) निष्क्रान्ते = रङ्गमञ्चात् प्रस्थिते ।

(c) प्रवेशकः = Interlude. Compare—

"प्रवेशकोऽनुदात्तोक्ता नीचपात्रप्रयोजितः ।

अहङ्मान्तविश्रियः श्रेयो विष्कम्भके यथा" ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of lower status. The Pravesaka is, so to speak, the connecting link between the past and the future events of the drama. For its diff. from विष्कम्भक see Act III.

(d) From the worldly point of view, people one and all condemn Kaikeyi for her destructive act, though later on in Act VI Bharata will support her, as this was due to मुनिग्राप on दशरथ ।

(ততঃ প্রবিশতি ভারতৌ রথেন সুমন্ত্রঃ সূতশ্চ)

ভরতঃ—

স্বর্গং গতি নরপতৌ মুকুতানুযাত্রৈ

পৌরাশ্রুপাতসলিলৈরনুগম্যমানঃ ।

দৃষ্টুম্ প্রযাম্যক্লপণেষু তপোবনেষু

রাসাভিধানমপরম্ জগতঃ শশাঙ্কম্ ॥ ১ ॥

Prose.—মুকুতানুযাত্রৈ নরপতৌ স্বর্গং গতি (সতি) পৌরাশ্রুপাতসলিলৈঃ অনুগম্যমানঃ (অহম্) অক্লপণেষু তপোবনেষু রাসাভিধানম্ জগতঃ অপরম্ শশাঙ্কম্ দৃষ্টুম্ প্রযামি ।

Eng.—(Then enters Bharata in a chariot as well as Sumantra and the charioteer)

'Bharat.—His 'majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world (or to visit another moon of the world known as Rama).

Beng.—(অনন্তর রথাক্রমে ভরত সুমন্ত্রের ও সারথির প্রবেশ)

ভরত—নিজ মুকুতিসমভিযাত্রারে রাজ্য স্বর্গে গিয়াছেন । এখন লঙ্কানগর পৌরবর্গের অশ্রুধারা দ্বারা অলুসিত হ'য়ে আমি মনোরম তপোবনে রাম নামে অগ্নিক জগতের আর এক চন্দের সন্মুখনে চলিরাছি ।

Tika.—‘মুকুতানুযাত্রৈ’ মুকুতম্ পুণ্ড্রম্ অনুযাত্রম্ অনুগামি যস্য, মুকুতম্ পুণ্ড্রম্ এব অনুযাত্রম্ সঙ্ঘাতি অনুগামি ইত্যর্থঃ, তাড়য়ৈ স্বপুণ্ড্রমাত্রসঙ্ঘাতি ইত্যর্থঃ ‘নরপতৌ দশরথে স্বর্গং গতি সতি’, অহম্ ‘পৌরাশ্রুপাতসলিলৈঃ’ পৌরাণ্যম্ পুরাণসিদ্ধিম্ যঃ

अश्रुपातः रामनिर्वासनजन्यं नेत्रवारिमोहनं ममापि विरहजन्यं तत्, तस्मात्
उदभूतैः सलिलैः जलैः 'अनुगम्यमानः' अनुस्रियमाणः अहम् 'अरुणपथेषु' रामस्य
अवस्थितिवशात् धन्येषु उदारैषु 'तपोवनेषु' रामाभिधानम् रामः अभिधानं यस्य तादृशं
रामनाम्ना प्रसिद्धम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि । दशरथः
सूतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यावलात्
स चन्द्रलोकम् गतवान् । [तथाहि "एकएव सुहृद्भर्ता निधनेऽप्यनुयाति यः ।"]
अहं तु इदमेव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि । कः सः ? रामचन्द्र एव । योहि
चन्द्र इव भुवनाद्वादकः । मया माहंम् चलन्ति पुरवासिनः अयूष्णि मुच्यन्ती माम्
अनुधावन्ति इति भावः ॥ वसन्ततिलकं हतम् । रुपकमेदोलङ्कारय ।

Notes

1. सुकृतानुयाये—adj to नरपती which has भावे ३नी । सु गोभनम्
कृतमिति प्रादितत् । अनुपयःतु याति इति अनु + या + ण् (उदादि) = अनुयावम्
follower. सुकृतम् अनुयावम् यस्या तस्मिन्निति बहु । Or अनु (पयात्) यावा
यस्मिन् । बहु । सुकृतम् अनुयायं यस्या ।

2. पौराश्रुप्रातसलिलैः—अनुक्ते कर्त्तरि ३या । His merit follow
Dasaratha, but पौराश्रु follows me. पुरे भव इति पुर + अण् = पौरः ।
तेषाम् अश्रुपातः इति इतत् । अयूष्णाम् पातः, इति इतत् । तच्चन्यं सलिलम् इति
शाकपायिषादि । तैः ।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच् ।

4. अरुणपथेषु—adj to तपोवनेषु । रूपाणः दीनः । तस्मादन्य इति नञ् तत् ।
The तपोवन was so due to Rama's presence there. And he is a
veritable गण्डा of this जगत् ।

5. रामाभिधानम्—रामः अभिधानम् यस्या तमिति बहु ।

6. प्रयामि—प्र + या + लट् निप् । I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत
here is Bharata's charioteer.

सुमन्तः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो

यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।

भ्राता पितुः प्रियकरस्य जगत्प्रियस्य

रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose. दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः
पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति ।

Eng. Sumantra—Here is long-lived Bharat who is the son of the King that humbled the pride of the demon-chief ; the grandson of that king, who employed his prosperity in rituals (sacrifices) ; the brother of Ramchandra who performed what is agreeable to his father and who is liked by the world ; this one (Bharata) follows the track of Ramchandra (or pursues the course adopted by Rama).

Beng. 'सुमन्त'—এই দীর্ঘায়ু ভরত—ইনি দৈত্যপতি শব্বরের গর্ব-
বিস্তারগী রাক্ষ। (দশরথের) পুত্র, যজ্ঞকার্যে সম্পূর্ণবিনিয়োগকারী অথ
রাক্ষার পৌত্র ; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা । ইনি রাম-
চন্দ্রের অনুরূপ পথেই চলিতেছেন ।

Tika—एषः एष आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्य-
पतेः शब्वरस्य यः मानः गर्वः तस्य मथनस्य उन्मूलयितुः नृपस्य दशरथस्य पुत्रः ;
(एव) 'यज्ञोपयुक्तविभवस्य' यज्ञे वेदीकृते यागादिकर्मणि उपयुक्तः विनियुक्तः व्ययितः
इत्यर्थः विभव ऐश्वर्यम् सम्पत् इति यावत् येन राक्ष, तस्य नृपस्य अजस्य पौत्रः ।
'पितुः प्रियकरस्य' इदमन्यादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता ।
(एवमेव) 'रामसदृशेन' रामस्य सदृशेन अनुरूपेण पथा मार्गेण, यादृशे सन्मार्गे

रामोविचरति तादृशेनैव सन्ध्यामेष प्रयाति गच्छति । वीरपिष्टकस्तथा ब्रह्मरूपिता-
महः कासी भरतः पिष्टप्रियसन्पादकस्त्य लोकाप्रियस्य रामचन्द्रस्य एव अनुरूपम् सन्ध्यामेषम्
अबलम्वा चलति इत्यर्थः ॥ अत्रापि वसन्ततिलकं हतम् ।

Notes,

1. दैत्येन्द्रसामनयनस्य—adj to दृपस्य । दिनेः सुतः इति दिति + क्त =
दैत्यः । तेषामिन्द्रः इति इतत् । दैत्यराजः यन्त्रः । तस्य मानः गर्वः इतत् । तस्य
मदनः (मयक्तः) इति इतत् । मद्यतीति मदनः मद्य् (भ्यादि) + कर्त्तरि लुट् ।
मन्य लुट् will give मन्यन ।

2. यज्ञोपयुक्तविभवस्य—adj to दृपस्य । यज्ञे उपयुक्तम् इति उतत् or
सहसुपा । उप + युज्, + क्त कर्मणि employed. तादृशः विभवः सम्पत्तयस्य
तस्य इति बहु । Our poet makes Aja, a performer of यज्ञ like his
forefathers. But Ramayana does not directly countenance
this.

3. प्रियकरस्य—adj to रामस्य । प्रियं कुरोति इति प्रिय + कृ + ट
कर्त्तरि ।

4. जगत्प्रियस्य—adj to रामस्य । जगतः प्रियः इति इतत् । तस्य ।

5. रामसदृशेन—adj to पथा । रामस्य सदृशन् इति इतत् । तेन ।

N. B.—Bharat is the worthy scion of the dynasty of
Raghu. He goes to take Ram back to Ayodhya and hence
Sumautra praises him thus. He is a follower of truth
like Rama.

भरतः—भोस्तात !

सुमन्त्रः—कुमार ! अयमस्मि !

भरतः—क तत्रभवान् ममायुष्ये रामः । कासी महाराजस्य
प्रतिनिधिः । क सन्निदर्शनं सारवताम् । कासी प्रत्यादेशो राजा-

सुधायाः कैकेयाः । क तत् पात्रं यशसः । कासौ नरपतेः पुत्रः ।
कासौ सत्यमनुव्रतः ।

Eng. Bh.—Noble Sir !

Sam.—Here I am Prince.

Bh.—Where is my venerable elder brother ? Where is that successor (representative) of His Majesty (Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? (Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi) ; where is that respectable (or object) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Beng. ভ—তাত ! সু—এই যে কুমার । ভ—তাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিহ্নগণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যগৃহ কৈকেয়ীর বিজ্ঞেতা ? কোথায় সেই যশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika—‘महाराजस्य प्रतिनिधिः’ प्रतिष्ठाविः सत्तराधिकारी, वा दशरथस्य कर्त्तव्या-
नाम् अनुष्ठता । ‘सारवक्ताम्’ सदारचित्तसाम्, स्थैर्यशालिनाम्, वा सन्निदर्शनं
सत्प्रोभनं निदर्शनम्, दृष्टान्तस्वरूपः रामः ‘क’ कुत्र । क असौ रामः यः एव
‘कैकेयाः प्रत्यादिशः’ पराभवविधाता, निराकृतिः ; यः स्वमहत्त्वेन कैकेयाः सङ्घत्वं
विजितवान् इत्यर्थः ॥ ‘सत्य’ प्रति ‘अनुव्रतः’ अनुरक्तः । ‘अनुरक्तम्’ अनुगतं वा
व्रतं यस्य स अनुव्रतः [“प्रादिभ्यो”—इति बहुव्रीहिः । तथा च रामायणम्
“राममनुव्रतोऽहम्” etc.] ‘असौ रामः क’ कुत्र वर्तते । यदा ‘सत्यम्’ अनु लचीकृत्य
[लच्-मणे ‘अनु’ कर्मप्रवचनीयम् । तदर्थेने ‘सत्यम्’ इति द्वितीया] ‘व्रतः’ = व्रतवान्
[व्रतमस्ति अस्य इति व्रत + अच्-सत्वर्थीयः अर्थश्चादि = व्रतः i. e. व्रतयुक्तः] ॥

मम मातुः प्रियं कर्तुं येन लक्ष्मौर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुम् लक्ष्मीः (राजलक्ष्मीः) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । (सः) मम परमं दैवतम् (भवति) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good (do what is agreeable) to my mother ; he is the greatest (or best) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিলাষী । তিনি আমার শ্রেষ্ঠ দেবতা ।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राज्ञोऽर्थम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । (सः) मम परमं श्रेष्ठं दैवतम् दैवता । मम मातुः कृते परित्यक्तराजाः रामो हि मे परमो देवः ।

Notes

1. विसर्जिता—वि + सज् + णिच् (स्वार्थे) + ण कर्मणि, स्त्रियामाप् ।

सुमन्त्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशः रामश्च सीता च लक्ष्मणश्च (सन्ति) ; येषु सत्यं शीलं च भक्तिश्च (इति वचनं) विग्रहवत् स्थितम् ॥

Eng.—Prince, in this hermitage, where live the highly glorious Ram, Lakshmana and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাযশা রাম লক্ষ্মণ ও

गीता आदेन—गता, शील एव उक्ति मूर्ति पद्विग्रह कविग्राहे येन
हेहादेन नश्ये अरक्षिति कविदेहेन ।

Tika.—कुमार युवराज ! 'एतस्मिन् आश्रमस्थाने' तव आश्रमोऽसौ वर्तते ।
तथाहि—अथ हि महाययाः यशस्वी रामः यशस्विनी सीता च (एवं) यशस्वी लक्ष्मणश्च
सन्ति । [ननु कथं ते यशस्विनः ? उच्यते—] 'येषु' रामे, सीतायाम् लक्ष्मणे च
'सत्यम्' [रामचन्द्रे सत्यनिष्ठा] 'शीलं' च चारित्र्यम् च [सीतायाम् शीलम् चरितोत्-
कर्षः पातिव्रत्यम् इत्ययः] एवं 'भक्तिद' सेवा च [लक्ष्मणे भक्तिः भावभक्तिः—भाव
सेवा] । विग्रहवत् मूर्तिपरिग्रहम् विधाय इव स्थितम् । तथाहि सत्यं नाम मूर्तिम्
परिगृह्य रामचन्द्रे तिष्ठति । स हि सत्यस्य प्रतिमूर्तिः । एवं सीता शीलस्य तथा
लक्ष्मणस्य भक्तेः । रामो सत्यस्वरूपो परमात्मा, सीता प्रकृतिर्वा विष्णुमाया, लक्ष्मणो पर-
मात्मसबको जीवात्मा । स हि मायामाश्रित्य एव भक्ता परमात्मानम् अनुगच्छति ॥
ततः रामः सीता लक्ष्मण इत्येव युक्तः क्रमः रामायणे तथावापि निर्दिष्टः ।

Notes

1. आश्रमपदं—अर्धं ३मी । आश्रमस्य पदम् स्थानमिति इतत् ।
2. महाययाः—महत् यशः यस्य स इति बहु । It qualifies Ram and should be made to qualify Sita and Lakshman as well.
3. विग्रहवत्—विग्रहः मूर्तिः । स यस्य अस्ति इति ननुपुः; nenter because शीलम् is nenter ; and so is सत्यम् । or सामान्ये नपुंसकम् । or see our Prose. It should be made to qualify all the three ; thus सत्यं विग्रहवत्, शीलं विग्रहवत्, भक्तिय विग्रहवतीस्त्रिता । In this case or construction स्त्रिता may be the reading here.

भरतः—तेन हि स्थाप्यताम् रयः ।

सूतः—यदाज्ञापयति आयुष्मान् । (तथा करोति) ।

भरतः—(रघवादवतीर्थम्) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् ।

ভরতঃ—ভীষ্মাত ! নিবেদ্যতাম্ নিবেদ্যতাম্ ।

সুতঃ—কুমার ! কিমিতি নিবেদ্যতে ।

ভরতঃ—রাজ্যলুপ্তায়াঃ কৈকেয়াঃ পুত্রো ভরতঃ প্রাপ্ত ইতি ।

সুমন্ত্রঃ—কুমার ! অলং গুরুজনাপবাদম্ অভিধাতুম্ ।

ভরতঃ—সুতঃ, ন ন্যায্যম্ পরদোষম্ অভিধাতুম্ । তেন হি
উচ্যতাম্ ব্রহ্মাকুলান্যঙ্কভূতো ভরতঃ দর্শনমভিলষতীতি ।

Bh.—Then, please, stop the car.

Suta.—As the long-lived one commands (does so).

Bh.—(Alighting from the car) Ho charioteer ! inform
please inform (me to Ramchandra).

Su.—Prince what (or how) shall I inform him ?

Bh.—(Inform him that) Bharat, the son of throne-
greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use (no need) of speaking
demerits (infamy) of a superior one.

Bh.—Quite so ! (Right indeed); it is not proper to speak
the demerits of others ; then please inform him that Bharata
the bane of the line of Ikshvaku seeks an interview.

Beng. ভরত—তাহা হইলে ব্রথ স্থাপিত করুন (বা থামান) ।
সুত—আম্বানানের বেক্রপ আদেশ । (তাহাই করিলেন) । ভ—(ব্রথ
হইতে নামিয়া) সারথি ! নিভৃত স্থানে অথগুলিকে বিশ্রাম করান ।
সুত—আম্বানানের বেক্রপ আজ্ঞা । ভ—সুত ! (আমার আগমনবার্তা
রাজ্যলুপ্ত সন্যাসে) বিজ্ঞাপিত করুন বিজ্ঞাপিত করুন । সুমন্ত্র—কুমার !
কি বিজ্ঞাপিত করিব ? (or কিভাবে জানাইব ?) ভ—রাজ্যলুপ্ত

কৈকেয়ীর পুত্র ভরত আসিয়াছে (এইরূপ জ্ঞানান)। ২—কুয়ান! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ৩—ঠিক! অপরের দোষ বলা উচিত নয়। তবে বঙ্গুন যে ইক্ষাকুকুলকলর ভরত দর্শনাভিলাষী।

Tika.—‘স্বাখ্যতাম্ রথ: ত্বয়া’ অথ রথং স্বগিতং কুরু। ‘নিবেদ্যতাং ত্বয়া’ মম আমননকর্তাণাম্ রামচন্দ্রায় বিদ্রোপয়তু ভবান্। [সম্ভ্রমে অথ দ্বিরুক্তি:]। ‘রাজপুত্ৰায়া:’ রাজপুত্রীমবস্থা:। ‘গুরুজনাপবাদম্’ গুরুজনস্য পূজনীয়ায়া: সাত: অপবাদম্ দোষম্ অভিধাতুন্ কথয়িতুন্ অলম্ প্রযোজনং নাস্তি। [অলংঘ্যে তুস্তু: প্রয়োগ: আর্থএব ইতি প্রাগুক্তম্]। সুতু সাধু কথিতং ত্বয়া। ন্যাখ্যম্ এতন্ উচিতং ন ভবতি। ‘ইক্ষাকুকুলন্যস্তমূত:’ ইক্ষাকুবংশস্য ন্যস্তমূত: কলঙ্করূপ:, নিকটম্ অঙ্গম্ ইতি ন্যস্তম্ তন্ ইব, বা ন্যস্তেন সন্তম্ ইতি ন্যস্তমূতম্ (নিত্যসমাস:)। নিকটাকৃত্য:। ‘অভিলষতি’ কাচতি।

Notes

1. বিখ্যাম্—বি+খ্য+শিচ্+লোট হি। “মিতাক্ষস:” ইতি স্থলৈ স্যব-
স্থিতবিধাশ্রয়ণাত্ অথ ক্সসো ন ইতি প্রাগুক্তম্।
2. নিবেদ্যতাম্—নি+বিদ+শিচ্+কর্মণি তাম্ (লোট)।
3. প্রান্ত:—প্র+আপ্+ক্: কর্তরি; হারদেশং প্রান্ত:—চানত:।
4. গুরুজনাপবাদম্—গুরু: এব জন ইতি কর্মধা। তস্য অপবাদসমিতি ইতন্
5. অভিধাতুন্—অভি+ধা+তুন্। “অলংঘ্যে: প্রতিবেদ্যে: প্রাচী কা”;
ইতি স্থলৈ অলংঘ্যে জ্ঞাপ্যে: যুক্ত: স্থাত্।

But to use তুতু instead of কাচ is an idiom peculiar with Bhasa only. See ante also.

সুতু—অব্যয়ম্। Construe পরদোষমভিধাতু (ময়া) ন ন্যাখ্যম্ ইতি সুতু
ভবতি। এতন্ ময়া অনভিধেয়ম্—ময়া অভিধাতুন্ নন্যাখ্যম্; for a Similar
use compare—“সেয়ং ন্যাখ্যা ময়া সৌচয়িতুং ভবত:”—Rag. II. 55.

7. न न्यायम् परदोषम् अभिधातुम्—construe सया परदोषमभिधातुम् न न्यायम् ; here तुमुन is used in connection with अभ्यायं understood ; न्यायम् is adverb modifying the verb understood.

8. इन्द्राकुकुलन्यङ्गभूतः—adj to भरतः । इन्द्राकीः कुलमिति इतत् । निरुद्धम् अङ्गम् इति प्रादि । इन्द्राकुकुलन्यङ्गमिति इतत् । तदिव or तेन तत्त्वम् इति तुल्यार्थे भूतप्रयोगः नित्यं समानः, इन्द्राकुकुलकलङ्कस्वरूपः इत्यर्थः ।

सुमन्त्रः—कुमार ! नाहमेवं वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परेण निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेद्यताम् तत्रभवति पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then— I should say that Bharat has arrived ?

Bh.—No ! no ! meseems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmans introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival (i. e, introduce myself) ; oh ! (who is here ?), please inform the venerable Ramchandra who is obedient to his father's command.

Beng. शू—कुमार ! एकथा বলিতে পারিবনা । তবে বলিব যে ভারত এসেছেন । ভারত—নানা শুধু নাম বলিলে আমার প্রায়শ্চিত্ত করা হইল না এইরূপ মনে হইতেছে । ব্রহ্মহত্যাকারীদের পরিচয় প্রদান কি অপরের দ্বারা হয় ? অতএব, তাত ! আপনি বামুন । আমিই

निवेदनं कर्तव्यम् । के आह्वेन, पित्र आह्वापानो पूजनीयं ब्राह्मणं के जानान् ।

Tika.—केवलं नाम विशेषणवर्जितं मे नाम, 'अभिधीयमानम्' कथ्यमानम् । 'अकृतप्रायश्चित्तम्' आत्मदोषस्य अप्रत्यापनात् अनाक्षरितम् (अननुष्ठितम्) प्रायश्चित्तम् पापनाशकं कृत्यम्, आत्मदोषप्रख्यापनरूपम्, यत् तादृशम् । सहोपाख्यायकं विशेषणं वर्ज्यं विहा उच्चारितं खलु मे नाम अनाक्षरितप्रायश्चित्तमिव मे प्रतीयते इत्यर्थः—आत्म-
ख्यापनमपि प्रायश्चित्तमिति स्मृतिशास्त्रे कथितम् । प्रतिभाति = प्रतीयते । [ननु मुमन्तः खलु तादृशभावेन भरतस्य नाम उच्चारितम् नाभिलषति चेत्—तत् "किम्" इत्यादिना उत्तरं पठति] । ब्रह्महत्याकारिणः खलु नैव परमुखेन आत्मपरिचयम् प्रददते अहमपि तेषाम् इव पापम् आक्षरितवान्, तस्मात् हे मुमन्त त्वमवतिष्ठ, अहं स्वयमेव आत्मनः आजन्मवार्ताम् विज्ञापयिष्यामि । भोभोः !—कीदृशं तिष्ठति ? यो हि तिष्ठति स रामचन्द्राय निवेदयतु [सम्प्रदाने ४६] । कीदृशाय ?—'पितृवचनकराय' पिताह्वा-
पालिने । ननु किं निवेदयिष्यति ? श्रोकेन अस्य उत्तरं पठति ।

Notes

1. नाम—The base is नामन् here meaning name ; subj to प्रतिभाति ।
2. अभिधीयमानम्—अभि + धा + शानच् कर्मणि ; adj to नाम ।
3. अकृतप्रायश्चित्तम्—न कृतमिति नञतत् ; 'अकृतं' प्रायश्चित्तं यत् तादृशमिति बहु ; adj to नाम । प्रायः इति तपः उच्यते, चित्तं तस्य विशेषणम् । Thus प्रायश्चित्तम् = प्रायश्चित्तम् with सुझागम by "प्रायस्त्वचित्तिचित्तयोः" ।
4. प्रतिभाति—प्रति + भा + लृटि appears.
5. ब्रह्मघ्नानां—निवेदनमिति कृतप्रत्ययान्तशब्दयोगे कर्मणि इहो । ब्रह्म + हन् + टक् or क कर्त्तरि (see ante Act I under शब्दगुण) ।
6. निवेदनम्—नि + विद् + णिच् + लुटि ; उक्ते कर्मणि १मा ।
7. पितृवचनकराय—adj to राघवाय । पितृवचनम् इति इतत् ; तत् करोति इति उपपदतत् ; पितृवचन + कृ + ट कर्त्तरि ताच्छील्ये ।

निष्ठं ण्य कृतघ्नश्च प्राकृतः प्रियसाहसः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

Prose.—निष्ठं ण्य कृतघ्नश्च प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् (सः) तिष्ठतु यातु इति ।

Eng.—Ascertain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—निष्ठं, कृतघ्न, नीच एवं श्रेष्ठताप्रिय अथच भक्तिमान् कोन याक्ति आगिशाछ । से कि दौड़ाईवे ना ठनिशा यावे ।

Tika.—‘निष्ठं ण्य’ निष्ठुरः (एव) ‘कृतघ्नश्च’ अकृतघ्नश्च ‘प्राकृतः’ मीचः ‘प्रियसाहसः’ शौहृद्यप्रियः क्रूरकर्मप्रियः (तथापि) ‘भक्तिमान्’ राने प्रीतिमान् ‘कश्चित्’ जनः आगतः ‘रामस्य दर्शनमभिलाषी सन्’ अत्र उपस्थितः । ‘कथं’ किम् स तिष्ठतु—दर्शनं लप्स्यते इति आशया अत्र किं स स्थास्यति ? ‘यातु’ इति तत्र दर्शनं न तेन लप्स्यते इति विज्ञाय स स्थानान् अस्मात् प्रतिष्ठताम्—[इति हि अत्र अवस्थायिजन ? रामचन्द्राय त्वं निवेदय] ॥ “न नामयङ्गं कुर्थात् लपणस्य गुरोस्तथा अभिशप्तस्य पद्माय मातापितृर्विशेषतः” इति अभिशप्तस्य नामयङ्गम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति “कश्चित्” इत्यनेन स्वपरिचयं प्रदर्शने ।

Notes

1. निष्ठं ण्यः—निरस्ता वृथा यथा यस्य स इति बहु ।
2. कृतघ्नः—कृतम् (उपकारम्) हन्ति इति उपपदतम् । कृत+ङ्+टक् or क कर्त्तरि । See ante.
3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पदे साहसप्रियः by “वा प्रियस्य” । शौर्यम् नरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु “साहसम्” इति संज्ञया अभिधीयन्ते ।
4. तिष्ठतु, यातु—प्राप्तकाले खीट ।

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

रामः—(आकर्ण्य सहषम्) सौमित्रे ! किं शृणोषि ? अयि विदेहराजपुत्रि ! त्वमपि शृणोषि ?

Eng.—(Then enter Ram with Sita and Lakshman).

Ram.—(Having heard, with joy) Son of Sumitra ! have you heard ! Daughter of the king of Videha ! have you too ?

Beng. (अनन्तर गीता ७ मङ्गलमह द्रामेय एवेशन) । राम (उद्वेगपूर्वक श्रवण करिष्या महर्षे) गोविन्दि, उनिशाह कि । विदेहराज-नन्दिनि । तूमिउ उनिशाह कि ?

Notes

1. सीतालक्ष्मणाभ्याम्—अत्र गम्यमान (understood) सहशब्दयोगे श्या ।
2. विदेहराजपुत्रि—vocativecase. विदेहानां राजा इति इतत् ; समासान् by the rule—राजाहःसस्त्रिभ्यष्टच् । तस्य पुत्री इति इतत् ।

कस्मासौ सदृशतरः स्वरः पितुर्मे

गान्भीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य वन्धुशङ्काम्

सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

Prose.—पितुर्मे सदृशतरः कस्य कसौ स्वरः, यः गान्भीर्यात् मेघनादं परिभवतीव । (अथ यः) सस्नेहः (सन्) मम हृदयस्य वन्धुशङ्काम् कुर्वन् इष्टतः श्रुतिपथम् प्रविष्टः ।

Eng.—Whose is this voice that resembles much the voice of my father and that heats the roaring of the cloud in (point of) gravity ; affectionate as it is, it had desirably entered my ear giving rise to the belief that it comes from one favourable unto me.

Beng.—এ কণ্ঠস্বর কাহার ? এবে অনেকখানি আমার পিতারই কণ্ঠস্বরের তুল্য ; এ যে গাভীরোঁ মেঘস্নানিকেও হারাইয়াছে । ব্রহ্মবর এই স্বর আমার জননে “এ আমার বন্ধু” এই ভাব জাগাইয়া আকাঙ্ক্ষিত ভাবেই আমার কণ্ঠকূহরে প্রবেশ করিয়াছে ।

Tika.—‘पितुः मे’ मम जनकस्य दशरथस्य ‘सदृशतरः’ अतिशयेन तुल्यः ‘असौ’ अधुनैव मया श्रुतः ‘स्वरः’ कण्ठध्वनिः ‘कस्य जनस्य भवति’ इति । (यः स्वरः) ‘गान्धीर्यात्’ हेतोः गम्भीरत्वात् मन्दत्वात् ‘मेषनादं’ जलदशब्दम् ‘परिभवति’ तिरस्करोति इव इत्यहमुत्प्रेक्षे, जलदध्वनेरपि गम्भीरतरः कस्य असौ कण्ठरवः यो मे पितुरेव ध्वनिम् अनुकरोति इत्यर्थः । ‘यः स्वरः सखेष्टः’ खिग्धः खेष्टमयः इत्यर्थः सन् “मम हृदयस्य बन्धुशब्दाम्” अस्य ध्वनिरुच्चारयिता मे बन्धुरेव गच्छतु शतः इति सम्भावनाम् ‘कुर्वन्’ जनयन् ‘इष्टतः’ अभिलषितत्वेन आकाङ्क्षित इति भूत्वा ‘श्रुतिपथं’ कण्ठकूहरं प्रविष्टः आगतः । अस्या स्वरस्य खिग्धत्वं कथयति—यत् अस्या उच्चारयिता मे बन्धुर्भवेत् एवं च अयं स्वरो मया वाञ्छितः सन् (कांक्षामानः सन्) मम श्रवणम् आगतः इति भावः ।

Notes

1. सदृशतरः—अयम् अनधीरतिशयेन सदृशः इति तरप् । Here the comparison is between the voice of Bharat and any other voice ; thus the comparison is rather a mental one.

2. गान्धीर्यात्—हेतोर् प्रभौ ; यद्वा गान्धीर्यसाधित्य इति ल्यप्-लोपे प्रभौ ।

3. मेषनादम्—मेषस्य नादस्तर्जित इत्यत् ।

4. परिभवति—परि + भू + लट् तिप् । It means तिरस्करोति beats.

5. इव—It denotes उत्प्रेक्षा (surmise) here = methinks, अहमुत्प्रेक्षे ; अव्यय ।

6. सखेष्टः—खेष्टेन सह वर्तमानः यः स इति बहु ; adj to यः ।

7. बन्धुशब्दाम्—obj to कुर्वन् । शब्दाः=सम्भावना—आशा । बन्धु इति शब्दा सहसुपेति समासः । Or बन्धोः शब्दा इत्यत् ।

৪. ৬৮তঃ—৬প্, + ক্ লাঙি । ৬৮ম্ অমিন্‌নপিতম্ । ততঃ পঞ্চসীম্বান্ তম্, ৬৮তঃ = ৬৮তঃ ; হুঁতী ৬সী ।

৭. শ্রুতিপথম—ধ্বনৈঃ স্বরগম্য কৰ্ম্মস্বা ইতি যাতনু পথ্যাঃ ইতি ইত্যনু । সমাসান্ by the rule 'সক্‌পূৰ্ণধ্ব, পথ্যানান্‌', : ohj. of প্রতিষ্টঃ ।

সক্‌ভগ্নাঃ—আর্য্য মমাপি স্বরস্বৈ ষ স্বরসংযোজো বন্ধুজনবন্ধু-
সানম্ আবহতি । এষ হি—

ঘনঃ স্যটৌ ধীরঃ মমদত্ত্বমভস্বিন্‌মধুরঃ,

কলঃ কলঃ বন্ধস্যনুপহতঃ স্মাররমমঃ ।

যথাস্থানম্ প্রাপ্য স্কটকরণনানাচরতয়া

চতুর্ণাম্ বর্ণাণামভয়মিবা দাতুং ব্যবসিতঃ ॥৩৥

Eng. Lak.—Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a hull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আনাদও বন্ধুজনোচিত অক্ল (আদর) জ্ঞাপাইতেছে । এই স্বর ঘন স্পষ্ট এবং গভীর । নদোন্নত হৃদয়ের রবের জায় নিম্নগভীর এবং কণ্ঠদেশে অব্যক্ত মধুর (এই স্বর) । যথাযথ উচ্চারণ স্থানে অভিব্যক্ত ও ইন্দ্রিয়প্রাণিরদ্বারা পরিস্কৃষ্টরূপে উচ্চারিত হইয়া এবং হৃদয়দেশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্দিকের অভয় প্রদানে যেন উত্তত হইয়াছে ।

Tika.—एष स्वरः कीदृशः इति तं वर्णयति । अन्वयः—एष हि ‘वनः’ गभीरः, ‘स्पष्टः’ (सुखाद्यः) भीरुः गभीरश्च । ‘मन्ददृढमभिन्निधनधुरः’—मन्दमतस्य दृढस्वरः स्वर इव सिन्धुः सरसः तथा मधुरः हृद्यश्च । एषं च स नादः ‘कण्ठे’ कण्ठदेशे उत्पत्तिसप्तकाले एव इत्यर्थः ‘कलः’ अत्यन्तमधुरः । अपि च यथैव ध्वनिः यथास्थानं वर्णानां कलतालुप्रवृत्तीनि यानि यानि उच्चारणस्थानानि वर्तन्ते तानि यथायद्यप्येव ‘प्राप्य’ संस्पृश्य ‘स्फुटकरणानां चरतथा’ स्फुटम् स्पष्टं करणम् इन्द्रियं लज्जणाह्वया इन्द्रियप्रयत्नः येषाम् तादृशानां नाभाशराशाम् विविधानां वर्णानाम् भावः तेन हेतुना । विविधाः स्तुतु वर्णाः शास्त्रप्रवचनेन तथा आभ्यन्तरप्रवचनेन च स्फुटमुच्चारिताः—तेनैव हेतुना प्रवच्य तादृश इति स निश्चान्तकौमुद्याम् यथैव प्रवच्य द्रष्टव्यः । [यतः सर्व्वं पृ एव वर्णं पृ उच्चारणकार्यं प्रवचः स्फुटः—यतएव] ‘वक्त्रि’ दृश्यदेशं भाव-प्रकाशकस्य स्वरस्य उत्पत्तिस्थलं इत्यर्थः ‘अनुपहतः’ केनापि विघ्नेन इन्द्रियदीर्घश्च वा अप्रतिरुद्धः ‘मखाररभसः’ गतिविशेषः—वचनदेशात् सुखद्वारेण निर्गमनं यावत् केनापि इन्द्रियदीर्घश्च अस्पृष्टः एष स्वरः इति भावः [तथाचोक्तं पाणिनीयजिज्ञासाम्—“आत्मावुह्य मनीयुक्ते विवक्षया । मनः कावाग्रिनाहन्ति स प्रीरयति मारुतम् । मारुतस्तुरसि स्वम् मन्यं जनयति स्वयम्...कण्ठे मध्यमं तौट् भादुगम्...सोदीर्घो मूर्च्छिं अभिहतो वक्त्रमापद्य मारुतः वर्णान् जनयति... ।”] ‘चतुर्थाम् वर्णानाम्’ ब्राह्मणादिचातुर्वर्ण्यस्य अभयं दातुम् विपदः परित्यातुम् व्यवसितः कृत-प्रयत्नः इव इत्यहमुत्प्रेक्षे । ईदृशं खलुतेजोद्वक्तव्यम् स्वरः—यत् मनी अभयं चातुर्वर्ण्यस्य अभिरुद्धो जयतन्निष्ठति इति भावः । शिखरिणीकृतम् ॥

Notes.

1. Compare—“अविज्ञातेपिबन्धौ बलात् प्रज्ञादनेमनः” and “विमलं कलुषोभयवच्चैतः कथयतेऽव हितैषिणं रिपुं वा”—Bharavi. A friend's sight or sound make him speak as such.

2. मन्ददृढमभिन्निधनधुरः—मन्देन (high spirit) मन्दवर्तमानः यः सः इति समदः बहु । समदः दृढमः इति कर्मधा । समददृढम इव (लज्जकया समद-दृढमया स्वर इव) मिन्धमधुरः इति उपमानसमासः । मिन्धयासी मधुरश्चेति कर्मधा ।

3. यथाख्यानम्—यथोचितं स्थानमितिशाक-पार्थिवादित्वात् समासः । Obj. to प्राप्ते ।

4. स्फुटकरणानामाचरतया—स्फुटानि सुस्पष्टानि करणाणि इन्द्रियप्रयत्नः येषां तानि इति बहु । नाना अचराणि इति कर्मधा, महुसुपा बा । स्फुटकरणानि नानाचराणि यस्मिन् सन् इति बहु । तस्य भावः इति तत्प्रत्ययः । तथा-इति द्वितीया । Construe—स्फुटकरण-नामाचरतया वचसि अनुपहतसञ्चाररभसः ।

5. अनुपहतसञ्चार-रभसः—adj. to स्वरः । सम् + चर् + घञ = सञ्चारः सङ्गलनम् । तव यः रभसः इति सुप्सुपा । उप + हन् + क्त = उपहतः । न उपहतः इति अनुपहतः नञतत् । अनुपहतः सञ्चाररभसः यस्य स इति बहु । Panini also in his Siksha writes—"वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पौडिता ।" The passage of sound through the chest etc: should be free unobstructed and smooth.

6. भवसितः—वि + चर् + सी + क्त कर्तरि । उद्यतः इत्यर्थः । Comp. "वातुं लोकान् देव कायवान् भस्ववेदः" "धृतमिव शरीरं ब्रह्मकोपसा गुप्तौ" &c. Bhavabhnti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity (देवतं परमं मम—sl. 3), and Rama is सत्य incarnate (as Snmantra says here), so also भरत is भक्तिमान् on राम (sl. 5). And Bharata is also like राम (रामसदृशेन पदा प्रयाति), so his sound made Rama think him as his वन्धु ।

रामः—सर्वथा नायमवान्धवस्य स्वरसंयोगः । हृदयतीव मे हृदयम् । वत्स लक्ष्मण ! दृश्यताम् तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः । (परिक्रामति) ।

भरतः—अये कथं (? अहो कष्टं) न कश्चित् प्रतिवचनं प्रयच्छति । किन्तु खलु विज्ञातोऽस्मि कैकय्याः पुत्रो भरत प्राप्त इति ।

लक्ष्मणः—(विलोक्य) अये आर्यां रामः । न न—रूप-
सादृश्यम् ।

Eng.—Ram.—At any rate it can not be an unfriendly
voice. (or It cannot be the voice of an opponent), as it sweet-
ens (tonches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. (walks
round).

Bharat—Alas ! How does no one make any reply ? Is
that they have recognised me as the son of Kaikeyi (or they
know the son of Kaikeyi has arrived).

Lakshman—(having seen) well ! it is venerable Rama !
Oh—no no, there is similarity of person.

Beng.—राम—ये दिक् दिये होक् ना केन एटा कोन अमित्रेर
कर्तृत्व नय—(केनना) ईहा आमार हृदयके आर्द्र करितेछे ।
बंस लक्ष्मण ! देखिया आहिन । लक्ष्मण—आर्येय बेरूप आदेश ।
(परिक्रमण करिते लागिलेन) । भरत—अहो ! केहई ये कोन
उत्तर दितेछेन ना ? तबे कि कैकेयीर पुत्र भरत आगियाछे
एई भावेई आमाके ईहारा जानियाछेन । लक्ष्मण—(अवलोकन
करिया) एकि ! आर्य राम ! ना ना ए बे सुधू रूपगत सादृश्य ।

Tika.—‘क्रीदयति’ क्लिप्तं करोति, ‘आर्द्र’ करोति, सरसं स्पृशति इति भावः ।
‘प्रतिवचन’—प्रत्युत्तरम् । प्रत्युत्तरमप्राप्य आश्चर्यतः—किन्तु इत्यादिना । अयमर्थः
—“तथा खलु कैकेया भरतस्य कृते अहं राज्यात् निर्वासितः—तस्याः एव पुत्रो
भरतः अत्र आगतः । नूनम् तस्य मनसि पापं वर्तते अतएव तस्य वचनस्य
प्रतिवचनं न दातव्यम्”—इत्येव विविच्य किं न रामः, अन्यः कश्चिद्वा न मे वचनस्य
उत्तरं ददाति । ‘रूपसादृश्यम्’ रामस्य रूपेण नह्य अस्म्य आगन्तुकस्य सादृश्यं वर्तते ।

Notes

1. क्लेदयति—क्लृद + यिच् + कृट्, ति ।

2. Remark—Here all editors read कथम् in Bharata's speech, but we suggest कदम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. एवमाद्वयम्—एवमा आद्वयमिति इत्यम् ॥

N. B.—Due to the similarity of Bharata's persons etc with Rama, Lakshman became astounded ; in the next moment he corrected his error in the next sloka.

सुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं
मम पितृसमं पोतं वक्षः सुरारिशरक्षतम् ।
द्रुतिपरिहृतस्ते जोराशिर्जगत्प्रियदर्शनो
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Prose order.—(चमत्) सुखम् त् त्वार्यास्याभम् शशाङ्कमनोहरम् अनुपमम् (भवति) । (चमत्) पोतं वक्षः सुरारिशरक्षतम् मम पितृसमम् ; द्रुतिपरिहृतः जगत्प्रियदर्शनः अयं तेजोराशिनरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनी वा ।

Eng.—His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparalleled ; his wide chest resembles that of my father, pierced by the arrow of the enemy of Indra ; is this heap of majesty encircled by radiance and appearing agreeable (pleasing) to the (people of) the world, the ruler of men or gods, or the killer (destroyer) of the demon Madhu (Madhusudān—) himself ?

Bong.—ईश्वरं नृपं चानि ठिक आर्या दानऽच्छेत्तुं नृपेन आजायुक्तः ;
 उच्छेत्तुं त्रार ननोहंर एवम् कुलना रहित । ईश्वरं विशालं वक्तुं नृपेन
 त्रिपुद्गलपत्रिकित आनार पितारं वक्तुं त्रार । द्वात्रिंशति जगत्-
 निवासौत्र प्रियदर्शनं एह तेजोवाशि किं नरपति अथवा नृपति अथवा
 नृपं ननुपदन ।

Tika.—उपमाद्वयम् विहर्षोति—‘अमा’ समं पुरतः स्थितस्य (भरतस्य इत्यर्थः) ।
 ‘सुखम् तु आर्यानामभम्’ आर्यानां रामचन्द्रस्य यत् आर्यानाम् सुखम् अमा आभा इव
 आभा यमा तादृशम् । ‘अमा सुखना कान्तिम् रामचन्द्रस्य कान्तिं विभक्तिं’ इत्यर्थः ।
 इति रामेण मङ्गं अस्म्य उपमाद्वयम् । (अपि च अस्म्य सुखम्) शशाङ्कमनोहरम्
 —चन्द्र इव अभिरामम् । (तथा) ‘अनुपमम्’ उपमारहितम्—अतुलनीयम्
 इत्यर्थः । (एवं च अस्म्य) पीनं स्थूलम् विशालमिति यावत् यच्चः ‘मुरारि-शरच्चतम्’
 मुरारि योऽरिः शम्भुरासुरः—यैव साकं दशरथः विगृहीतवान् तस्य शरैः बाणैः चतम्
 आहतम्, तथा आघातेन जनितं व्रणचिह्नम् समं पिष्टसमं मनः पितुः दशरथस्य
 वक्षसः तुल्यम् । (तथाहि) ‘द्रुतिपरिहृतः’ मन्त्रतः दीप्तिमण्डितः जगत्प्रिय-दर्शनः
 जगद्वासीनाम् प्रियमूर्तिः ‘अयम् तेजोराशिः’ तेजसः पुङ्गवः तेजसा पुञ्जीभूतविग्रहीत्यम्
 जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् देवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं
 मधुसूदनो वा मधुकृता सर्वलोकेश्वरो विजुष्यो भवेत् । हरिणोद्धतम् ॥

Notes

1. आर्यास्वाभम्—आर्यास्य आस्यन् (सुखम्) इति इतत् । तस्य आभा । सा
 इव आभा यस्य तदिति बहु— by “सप्तसुपमानपूर्वस्य उत्तरपदलोपयवक्तव्यः” ।
 Adj. to सुखम् ।
2. शशाङ्कमनोहरम्—adj. to सुखम् । हरति इति हरः । हृ + अच्-
 कर्तरि । मनसो हरः मनोहरः इति इतत् । शशः अङ्कः (अङ्के वा) यस्य स इति
 बहु— । शशाङ्क इव मनोहरम् इति उद्मानसमसः ।
3. मुरारिशरच्चतम्—मुरारिनाम अरिः इतत् । तस्य शरः—इतत् । तेन

क्षतमिति शतम् । The construction is not fully explicit here ; it runs thus सुरारिश्चरत्तं मन यत् पितृवचः—तेन समम् असा पौनं वचः । This word may be taken as an adj. to वचः—the construction being अस्य सुरारिश्चरत्तं पौनं वचः सम पितृममन ; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिश्चरत्तं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. द्युति-परिहृतः—द्युत्या परिहृतः इति शतम् ; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । बहु— । पक्षे दर्शनप्रियः by the rule “वा प्रियस्य” । जगतां प्रिय-दर्शनः इति शतम् ; or first compound जगताम प्रियम्, then तादृजं दर्शनं यस्य स इति ; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति शतम् ।

7. नरपतिः—नराणां पतिरिति शतम् ।

8. देवेन्द्रः—देवानाम इन्द्र इति शतम् &c.

9. मधुसूदनः—मधोः (मधुदैत्यस्य) सूदनः इति शतम् । सूदयति इति सूदि + लृट् + कर्त्तरि । यथा-मधुसूदनशब्दस्य विशिष्य नन्दादिपाठात् कर्मोपपदादपि [लृट्] लृट् । मधुं सूदयतीति मधु + सूदि + लृट् कर्त्तरि or लृट् । Note the climax here.

लक्ष्मणः—(सुमन्त्रं दृष्ट्वा) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्य्य, अभिवाद्ये ।

लक्ष्मणः—एहो हि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात ! कोऽत्रभवान् ?

Eng. Lak.—(Having perceived Sumantra) Here is the venerable Sir.

Sumantra - Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior ; venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. (Eyeing towards Sumantra) Sir, who is he ?

Beng.—লক্ষণ (সুমন্ত্রকে দেখিয়া) এ যে তাত । সুমন্ত্র—এই যে কুমার লক্ষণ । ভারত—ও এ যে আমার পুত্র । আর্ষ্য, অভিবাদন করি । লক্ষণ—এস এস, দীর্ঘজীবী হও । (সুমন্ত্রকে দেখিয়া) তাত ইনি কে ?

Tika. & Notes—Easy.

সুমন্ত্র:—কুমার !

রঘোশ্চতুর্থোঃস্বমজাৎ তৃতীয়ঃ পিতুঃ প্রকাশস্যতব দ্বিতীয়ঃ ।

যস্যানুজস্বম্ স্বকুলস্য কৈতোস্তস্যানুজোঃস্বম্ भरतः कुमारः ॥৮

Prose order অর্থ রঘোশ্চতুর্থঃ স্বজাৎ তৃতীয়ঃ তব প্রকাশস্য পিতুঃ দ্বিতীয়ঃ । স্বকুলস্য কৈতোঃ (রামদ্ব্যপস্য) যস্য অনুজস্বম্, অর্থ (হি) তস্যানুজঃ কুমারো भरतঃ ।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince. Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng. —হে কুমার ইনি (পুরুষপরম্পরায়) দ্ব্যু হইতে চতুর্থ, অজ হইতে তৃতীয়, আর তোমার প্রসিদ্ধ পিতৃদেব হইতে দ্বিতীয় । স্বকুল-স্বজ রামচন্দ্রের ভূমি অমুজ—ইনিও তাঁহারই অমুজ কুমার ভারত ।

Tika. 'अयं रघोः चतुर्थः' वंशजा पुरुषपरम्परया ; रघोः प्रपौतः इत्यर्थः ।
 अजात तृतीयः—रघुपुत्रान् वंश-पुरुषपरम्परया तृतीयः अजमा प्रपौतः इत्यर्थः ।
 'तव प्रकाशमा' प्रसिद्धना पितुः द्वितीयः पूर्वतत् पुरुष-परम्परयाश्च एव । तव
 पितुरेव पुत्रः इत्यर्थः । [तर्हि कोऽयम् ? उच्यते—] अयं हि 'स्वकुलमा'
 आश्रयकृत्वा रघुवंशजा इत्यर्थः 'कैतोः' अजमा जयपताकावत् जीरवस्थानमा
 इत्यर्थः यस्या रामचन्द्रजा त्वज अनजः कनोयान् तन्मौव (अप्ररः) अनजः कुसारः
 भरतः ॥ उपेन्द्रवधाश्चनम् ॥

Notes

1. प्रकाशमा—प्रकाशने इति प्रकाशः पचाद्यच् । Or प्रकाशः अग्निं यमा इति
 प्रकाश + अच्, by the rule अर्श् आदिभ्योऽच्, and hence meaning प्रकाश-
 शासनम् = प्रख्यातसा ; or better प्रकाशने अन्मात् इति प्र + काग् + अच्, अप्रा-
 दानवाच् । प्रभवः उत्पत्तिम्यानम् इत्यर्थः । तव प्रकाशमा पितुः = तव प्रभवमा
 पितुः = यः पिता तव प्रभवः (उत्पत्तिम्यानम्) भवति तमौव इत्यर्थः ।

2. स्वकुलमा—स्वं कुलं कर्मधा ; or स्वमा कुलं इतत् ; तमा ।

3. कैतोः—'यमा' इत्यस्य विधेयपदम् । कैतु = flag.

4. अनजः—अनु (पश्चात्) जायते इति अनु + जन् + ङ कर्त्तरि ।

लक्ष्मणः—एहो हि इक्ष्वाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?)
 आयुस्मान् भव ।

असुरसमरदक्षैर्वज्रसंघट्ट (संघट्ट) चापै-

रनुपमवलवीर्यैः स्वैः कुलैस्तुल्यवीर्याः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकीशो

भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

Prose order.—असुरसमरदक्षैः वज्रसंघट्टचापैः अनुपमवलवीर्यैः स्वैः कुलैः
 तुल्यवीर्यैः (त्वम्) यज्ञविश्रान्तकीशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम्
 गुणानाम् भाजनं भव ।

Eng.—You come here. Darling, may good betide thee, you live long. Equally vigorous as you are with the kings of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderbolt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted his treasury at the end of the Sacrifice he held.

Beng.—मङ्गल—आदिश हेकृत्कृत्कृत्कार ५२५, मङ्गल होक, तीर्थक्षीणी हउ । अङ्गदगणेर सहित दग्धागे मङ्ग, दङ्गद सहित संवर्षकारक दङ्गद दानक, अङ्गददगशीर्षाक्षी निष्कृष्टेन नृपतिगणेर मङ्गल दीर्घान् भूमि बङ्गाद्ये राजकोश निःशेषकारी अमिह राजा दङ्गद जार दगते उज्ज्वल अङ्गदाजिद आधार हउ ।

Tika.—‘अमुरममरदक्षैः’ अमुरैः दैत्यैः सार्द्धं यः ममरः संशमः तत दक्षैः कुशर्षैः । दगरथेन मङ्ग मङ्गरामुरस्य संशमो लक्ष्मीकृतः । वज्राय इन्द्रायुधेन अग्निना संघुष्टः प्राप्तसंघर्षः चापः धनुः येषां तादृशैः । येषां चापः वज्रेणापि साकं संघर्षं कृतवान् तादृशैः इत्यर्थः । अनेन राज्ञः दिक्षीपस्य यज्ञाद्यहरणकारणात् युवराज्जेन रघुणा सह इन्द्रस्य संशमः लक्ष्मीकृतः । अतएव अनपमवन्दनीयैः अतुलनाय-यक्तिमानर्थैः स्त्रीः आत्मोद्देशैः कुलैः लक्षणादृष्ट्या आत्मकुलीनपदैः रघुदशरथादि-भिर्द्वैः तुल्यधीर्यैः’ मनमग्नित्वम् यशविशान्तकीशः स्नानुष्ठितस्य विश्रजितः यज्ञस्य अवमाने विश्रान्तः दानेन समाप्तिं नीतः वितरणेन अथ गमितः इत्यर्थः कापी धनागारं यस्य तादृशः स प्रसिद्धः नरेन्द्रो रघुरिव [विश्रजिदयागस्य सर्वस्वदक्षि-णत्वात्] जगति ‘भोजितानाम्’ दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः ‘गुणानाम्’ वीर्य-दाहत्वादीनाम् ‘भाजनम्’ आधारो भव’ । मालिनीकृतम् ।

Notes

1. अमुरममरदक्षैः—adj to कुलैः । मुरविरोधां इति अमुरः । विरोधार्थे नञ्प्रत्ययः ; for diff senses of नञ्, compare “तत्माहृश्यमभावय तदन्त्यत्वं तदन्त्यता

अप्रागस्तां विरोधश्च नञयाः षट् प्रकीर्तिताः” । तेषां समरः इतत् । तत्र दक्षः तैरिति
उतत् वा सुप्सुपा । See Tika also.

2. वक्षसंमृष्टचापैः—वक्षेन संघृष्टः or संमृष्ट इति इतत् । तादृशाः चापाः
येषां तैः बहु ; adj to कुलैः । For the appropriate meaning of the
epithet, see Tika. If the reading is संमृष्ट then it means मिलित
come in contact, or दीक्षिमान् जातः (cp “इन्द्रलोकावजयाय मृष्टः” in
manorama).

3. अनुपमवलवीर्यैः—adj to कुलैः । अविश्रमाना उपमा यस्या अनुपमम्
बहु by “नजोऽस्मार्थानां बहुव्रीहिः वा चोत्तरपदलोपो वक्तव्यः” । वलं च
वीर्यं च इति वलवीर्ये । इन्द्रसमासः । अनुपमे वलवीर्ये देवां तैरिति बहु ।
The king's of solar races were all great fighters.

4. त्वय्यवीर्यैः—त्वय्यं वीर्यं यस्या स इति बहु ; adj to त्वम् ।

5. यज्ञविश्रान्तकोशः—यज्ञे (यज्ञ् + नञ् = यज्ञः) (यज्ञास्ते) विश्रान्तः
सङ्गुपा । वि + श्रम् + क्त कर्त्तरि, = अवसितः इत्यर्थः । यज्ञविश्रान्तः कोशः
यस्या स इति बहु । adj to रघुः । Raghu performed विश्रजित् याग
wherein he made दक्षिणा of all his riches. See ante and comp
“तमध्वरे विश्रजिति निःशेषविश्राणितकोपज्ञातम्” Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति इतत् ; नरेषु इन्द्रः इति वा । नरः इन्द्र इव
इति उपनितो वा । रघुः इत्यस्य विधेयपदम् ।

7. भाजितानां—भाज् + क्त कर्त्तरि । भाजते = शोभते । Qual. गुणनाम् ।

भरतः—अनुगृहीतोऽस्मि ।

ल—कुमार । इह तिष्ठ । त्वदागमनम् आर्याय निवेदयामि ।

भरत—आर्य ! अचिरमिदानोमभिवादयितुम् इच्छामि ।

श्रीघ्नं निवेद्यताम् ।

ल—वाढम् । (उपेत्य) जयतु आर्याः । आर्य—

Eng. Bharat.—I have been obliged.

Lakshman.—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshma.—Yes ! (having approached) may you prosper sir ; Ho sir.

Beng.—भरत । আমি অহুগৃहीত হইলাম । লক্ষণ—কুমার এখানে একটু দাঁড়াও । আমি তোমার আগমন আর্ধ্যকে জানাই ।

ভরত—আর্ধ্য ! দ্বরায় আর্ধ্যরামকে অভিবাদন করিতে ইচ্ছা করি ।
শীঘ্র জানান । লক্ষণ—আচ্ছা । (অগ্রসর হইয়া) আর্ধ্যের জয় হোক । আর্ধ্য—

Tika. 'अभिवादयितुम्' प्रथमं विधानम् । अचिरं शीघ्रम् । जयतु = सर्वान् कर्षणं वर्तमानम् ।

Notes

I. आर्द्याय—सम्प्रदाने चतुर्थी by the rule "क्रियया यममिदंति सौऽपि सम्प्रदानम्"—"This is भाष्य's view; But acc. to Vritti, सम्प्रदान here comes by the varttika "क्रियायह्वमपि कर्तव्यम्" । Nagesha and others restrict this varttika "क्रियायह्वमपि—" to अकर्मक roots and some of them wish to parse such cases also as कर्मणि ४र्थी by the rule "क्रियार्थोपपदस्य च कर्मणि स्थानिनः" । Thus आर्द्यं प्रीणयितुम् निवेदयामि = आर्द्याय निवेदयामि (with suppression of the तुमुन्त word and allowing ४र्थी in its कर्म) ।

2. अभिवादयितुम्—अभि + वद + णिच् + तुमुन् ।

3. जयतु—जि + लोट + तुप् । जि—to proper ; intransitive use.

अयं ते दयितो आता भरतो आदृतवत्सलः ।

संक्रान्तं यत्नं ते रूपमादशे इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो आता भादृतवत्सलो भरतः । ते रूपम् आदशे इव यत्नं (भातरि) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভাতা। ভাতৃবৎসল ভরত। আপনার রূপ আদর্শের ছায়া যাঁহাতে গজকামিত হইয়া দৃষ্টিগোচরে।

Tika.—‘अयं ते दयितः प्रियः आता भ्रातृवत्सलः’ भ्रातृषु कोऽस्य भरतः । ते रूपम् वरुणः आदशे इव दर्पणे इव यत्नं यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । विश्वस्य प्रतिविम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य रूपं भरते दृश्यते इत्यर्थः ।

Notes

1. दयितः—दच् + क कर्मणि । Qual. आता ।
2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सहसुपा । वत्स is a young one. Then we have सत्वर्यश्च लच् as वत्सलः affectionate. लच् comes by the rule “वत्समांसाभ्यां कामवर्त्ति” ।

3. संक्रान्तम्—सम् + क्रम् + क कर्त्तरि ; adj to रूपम् ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

ल—आर्य ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालीक्रियताम् ते चक्षुः ।

सीता—अग्रउत्त किं भरदो आग्रदो [आर्यपुत्र ! किं भरतः आगत] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram. — My darling Lakshman is it that Bharat has arrived.

Lakshman. — Yes, sir.

Ram. — Maithili wide open (extend) your eyes to behold Bharat.

Sita. — Has Bharat come, my husband ?

Ram — Yes, Maithili.

Beng. — राम—बन्धु मङ्गल ! उदर कि आसिग्राहे । मङ्गल—
आहे या आर्या । दान—नैथिलि ! उदरके देखिबार छत्र छत्र
प्रगति कर । माता—आर्यापूज ! उदर आसिग्राहेन कि ? राम
—है नैथिलि ।

Tika. — 'नैथिलि' हे निथिलारात्रपति 'भरतावलोकनार्थं' भरतस्य दर्शनायम्
'चक्षुः नेत्रं विशालीकृत्यताम्' प्रसार्यताम् । अपिच अयमपि मन्थे ध्वन्यने—भरतं
प्रति सीतायाः मनः विदपम्, यतः भरतस्यैव कृते रामः राज्यात् निर्वासितः बभूव ।
नेत्रस्य इन्द्रियाधिपस्य मनसः वशे तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य सुखम्
द्रष्टुम् पराङ्मुखम् भवेदेव, परमधुना भरतः अभ्यागतः "भवंस्थाभ्यागतो गुरुः"
"अरावप्यचित् कार्यामातिथ्याम् गृहमागतं" इति भरतं द्रष्टुम् विरूपतावशात्
सङ्चितम् सीतायाः नेत्रम् अधुना चित्तादायेण विशालीकर्तव्यम् इति रामचन्द्रः
सीताम् एवम् उपदिशति ।

Notes

1. भरतावलोकनार्थं—भरतस्य अवलोकनम् इत्यतः । तस्यै इदम् इति चतुर्थो
तत्पुरुषे निव्यसमासः । "अयं न सह नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम्" ।

(राम)—अदः खल्ववगच्छामि पित्रा मे दुष्करम् कृतम् ।

कीदृशस्तनयस्ते होभ्रातृसंनेहोऽयमौदृशः ॥ १२ ॥

Prose.—पिता मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भातृसहेहः

ईदृशः । तनयसहेहः कीदृशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—আজ আমি বুঝিতেছি যে পিতা আমার (আমাকে বনে পাঠিয়ে) কি দুষ্কর কার্যই না করিয়াছেন। ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावः रामचन्द्रः सीतायै कथयति—पिताः दुष्करम् कृतम् अशक्यम् 'कार्यम् कृतम्' । प्राणिभ्योऽपि प्रियांसं मां वनं प्रेरयित्वा पिता कीदृशं कर्तुम् अशक्यम् कार्यम् आचरितम्, तदद्य अद्य भरतस्य आगमनात् अहम् बोद्धुं शक्नोमि । 'अयम् भातृसहेहः ईदृशः' खलु, यत् सिंहासनं त्यक्त्वा भरतः अद्य प्राप्तः ; ननु एतादृक् चेत् बलीयान् भातृसहेहः तर्हि तनयसहेहः अपत्यसहेहः कीदृशः ? नूनं भातृसहेहात् अपि तनयसहेहः बलीयान् [नीचागामी लोकमाया इतिस्मरणात्] । तादृशम् बलीयांसं तनयसहेहं हृदये पृच्छता तथा कैकेयोवाक्यात् नां वनं प्रेरयता पिता मे कीदृक् कष्टमनुभूतम् इति अद्य मया अनुमोदते ।

Notes

1. अद्य किम्—These two अव्यय imply assent here.
2. अवगच्छामि—अव + गन् + लुट् मि I understand.
3. दुष्करम्—दुर् + कृ + खलु कर्मणि । कर्तुम् अशक्यम्, दुःखेन क्रियते यत् तत् । For a similar sentiment, comp "बक्रवाको आरटति दुष्करमहं करोमि" Sak III, and "वासवदत्ता—दुष्करमहं करोमि"—Swappā IV.
4. भातृसहेहः—भातरि स्नेहः सहसुपा ।
5. तनयसहेहः—तनये स्नेहः सहसुपा । अपत्यसहेह is stronger than भातृसहेह, so now Rama realises the sufferance of Dasaratha for his son (i. e. Rama).

ल—आर्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेश्यताम् कुमारः ।

ल—यदाज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? (Is he to be permitted to enter the cottage ?)

Ram.—My darling Lakshman ! is it that you want to follow your own wish (to safeguard me) in this respect ? Go let him enter with honour (or welcome him).

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ल—आर्य ! कुमार किं तवे प्रवेश करिवेन । राम—वत्स लक्ष्मण ! ए विषये किं तूमि निश्चय अभिप्राय अनुसरण करिते हेछा करितेछ ? याओ गानरे कुमारके प्रवेश कराओ । ल—वे आछा आर्य ! राम—अथवा तूमि थक ।

Tika. — 'प्रविशतु किम्' पणशाखायाः अभ्यन्तरप्रवेशे भरतस्त्वया अनुमतः ? 'इदम्' भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् 'अनुवर्त्तयितुम्' अनुसरयितुम् । मातुर्भरतस्य अत्र कुटीरस्य अभ्यन्तरे प्रवेशनम् रसकस्य तव इच्छासापेक्षम् भवितुम् नाहंति । कृतं तव अस्मिन् सन्देहेन । स साजुरेव अतः ससम्भ्रमम् तम् प्रवेशय इति भावः ।

Notes

1. प्रविशतु—अनुयायाम् लोट ।

2. इदम्—प्रयोग्यकम् of अनुवर्त्तयितुम् । In अणिच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with शिच् we get तम् इदम् आत्माभिप्रायम् अनुवर्त्तयसे &c.

3. आत्माभिप्रायम्—आत्मनः अभिप्रायकमिति इ तत् ; obj to अनुवर्त्तयितुम् ।

4. अनुवर्त्तयितुम्—अनु + वृत् + णिच् + तुम् ।

5. सत्कृत्य—सत् + कृ ल्यप् । सत्=आदरे गतिः । See the rule “आदरादादरयोः सदसती” ।

6. प्रवेश्यताम्—प्र + विष् + णिच् लोट् ताम् कर्त्तृणि ।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य ।

तुषारपूर्णात्पलपत्रनेत्रा हर्षास्त्रमासारमिवोत्सृजन्ती ॥१३॥

Prose.—मानहेतोस्तनये मातेव भावं निवेश्य तुषारपूर्णात्पलपत्रनेत्रा आसारमिव हर्षास्त्रमुत्सृजन्ती इयं स्वयं गच्छतु ।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like (a pair of) lotus covered with dew.

Beng.—ভরতের সম্মানেই সন্তানকে মাতার মত ভাব (প্রেমভাব) ধারণ করিয়া এবং ভূবারসনাধ পত্রপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন ।

Tika.—‘मानहेतोः’ भरतस्य सम्मानहेतोः भरताय यद्विहितम् सम्मानम् प्रदर्शयितुम् ‘तनये पुत्रे’ मातेव जननी इव भावं ‘निवेश्य’ पुच्छती, यया जननी पुत्रे स्नेहभावम् पुष्यति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुष्यती सती । [ननु कीदृशी सीता ?] ‘तुषारपूर्णात्पलपत्रनेत्रा’ तुषारेण हिमिन शिशिर-विन्दुभिरित्यर्थः पूर्णा यत् उत्पलपत्रं कमलपत्रं तत्पुष्पी अभिरामे निवे यस्यास्तादृशी सीता । [किं कुर्वती ?] आसारमिव वारिधारामिव हर्षांशुम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती ‘इयं सीता स्वयमेव गच्छतु’ भरतस्य आजयनाय चलतु । उपजातिवृत्तम् ।

Note

1. मानहेतोः—मानएव हेतुः कर्मधा । or मानस्य हेतुः इति इतत् । हेतो-

पनी or जेवे इहो । Compare our notes under शकुन्तलाहोती: in Sak. IV. Avoid the rule "षडो हितप्रयोगे" here, for this applies where मान and हित are separate etc.

2. निर्वेश—भि + बिश् + शिच् + क्त्वाप् ।

3. तुषारपूर्णोत्पलनेत्रा—तुषारेण पूर्णम् इति इतत् । तादृशम् उत्पलपत्रम् इति कर्मधा । तुषारपूर्णोत्पलपत्रम् (तुषारपूर्णोत्पलपत्रनिव) नेत्रम् यस्याः सा इति बहु । adj to द्रवम् ।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती ।

5. हर्षाम्भु—हर्षं जम् अमुमिति शाकपादिवादिवात् तत्— obj to उत्सृजन्ती ।

6. उत्सृजन्ती—उद् + सृज् शतृ स्त्रियाम् ।

7. गच्छतु—अनुश्रवाम् लोट् । Rama arranges this to show special honour to Bharata and that Sita may entertain good filial affliction on such a saintly brother; Rama also well anticipates the tears that will come into their eyes due to a meeting at this stage and makes a happy provision in this way.

सीता—जं अग्रउत्तो आणवेदि । (उत्थाय परिक्रम्य भरतमवलोक्य) इहम्—तदो तं बेलं दाणि शिकन्तो अग्रउत्तो । णहि णहि रामसादिस्सम् । [यत् आर्यप्रपुत्र आम्नापयति । इं ततस्साम् बेलाम् इदानोम् निष्क्रान्त आर्यप्रपुत्रः । नहि नहि रूपसादृशम्] ।

सुमन्त्रः—अये वधूः ।

Eng. Sita.—As my noble husband commands; (having risen, walking around and looking at Bharat) what ! my

noble husband has also come out in this moment and is now here ! Oh no no this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. गीता—आर्यापूत्रेय वे प्रकार आदेश । (उठिया परिक्रम करतः भवतके अवलोकन करिया) आँ ! (आनिओ एगेछि) आर्यापूत्रओ सेहै कालेहै बाहिर हये एगेछेन । ना ना ए रूपसादृश !
हमज्ज—अये वधू (वे) ।

Tika.—‘ताम् वेलाम्’ यस्याम् वेलायाम् अहम् निष्क्रान्ता तस्यामेव वेलायाम् ‘इदानीम् निष्क्रान्तः’ तस्यां वेलायाम् निष्क्रम्य अधुना अत्र उपस्थितः इति भावः । भरते एषां सीतायाः रामभानिः, रूपसादृश्यात् । ततः आत्मनः भवं विज्ञाय कथयति—
नहि नहि नैवायम् रामः अपितु रूपसादृश्याम् वरुणसादृश्यां खलु ।

Note

1. हम्—It is an अव्यय indicating सम्भ्रम or better विस्मय here. She mistakes Bharata as Rama, due to रूपसादृश्या and wonders how Rama too has come here by this time.

2. वेलाम्—obj. by the dictum “अकर्मकधातुभिर्योगे दीर्घः कालोभावी गन्तव्योधा च कर्मसंज्ञकः इति वाच्यम्”—यथा मासम् आसीत्, कुरुन् स्वपिति । ततः तस्यां वेलायाम् निष्क्रान्तः इत्यर्थे तां वेलाम् निष्क्रान्तः ।

भरतः—अये इयमत्रभवती जनकराजपुत्री ।

इदं तत् स्त्रीमयं तेजो जातं चित्तोदराद्वलात् ।

जनकस्य नृपेन्द्रस्यतपसः सन्निदर्शनम् ॥ १४ ॥

Prose. इलात् चित्तोदरात् जातम् इदं तत् स्त्रीमयं तेजः । (इदं हि) नृपेन्द्रस्य जनकस्य तपसः सन्निदर्शनम् ।

Eng. This is that radiant (luminary) in the shape of a female that has been dragged from underground by the

plough ; it is the best example (instance) of the austerities practised by Janaka the great king.

Beng.—इलकषणे केन्द्रमध्य इहेते उत्पन्न एहे गेहे श्रीमन्न-
तेज । ऐहा ब्राह्मा जनकेर उपज्जार उत्पन्न निदर्शन (दृष्टोक्त) ।

Tika.—‘हलात्’ लाङ्छात् लाङ्छलकषणेन इत्यर्थः लाङ्छलमयित्व वा ‘चितोदरात्’
चित्तस्य भूमेः उदरात् अन्तरप्रदेशात् जातम् उत्पन्नम् ‘इदं मम समचं स्थितं तत्
स्त्रीमय’ स्त्राययवम् स्त्रीरूपमित्यर्थः तैजः ज्योतिः । अत्र सीता ज्योतिःस्वरूपेण
वर्णते । तस्याः उत्पत्तिविषये हलः पितृरूपेण चैव च मातृरूपेण कल्पितम् । यथा
पितुः मातृरुदरात् पुत्रो जातो भवति एवं हलात् (पितृरूपात्) चैवसा (मातृरूपसा)
उदरात् (गर्भात्) इदं ज्योतिरुत्पन्नं, यत् सीतारूपायाः स्त्रियाः अवयवं गृहीत्वा मम
पुरतस्तिष्ठतीति भावः । [ननु कथम् अस्या उत्पत्तिरिति उत्तरं पठति—] इदं हि
‘वृषेन्द्रस्य राजश्रेष्ठस्य जनकस्य तपसः’ तपस्याचरणसा ‘उत्तमं निदर्शनम्’ उदा-
हरणम् । जनकः तपस्याबलात् चैवमध्यात् ईदृजं ज्योतीरूपं कन्यारवं लब्धवान्
इति भावः । तपस्याया खलु फलमिदं सीता इत्यर्थः ।

Notes

1. हलात्—“भुवः प्रभवः” इति अपादाने पञ्चमी । Some say हलयोगम्
प्राप्य इति लाव् लोपे प्रतीतिः ; but it is better to take it an instance of
“भुवः प्रभवः” provided the plough is considered as the father.
We apply the rule “भुवः प्रभवः” here, for she was existing in हल
(father) as तपस्तेजः ।

2. चितोदरात्—चित्तस्य उदरम् इति इत् । अपादाने प्रतीतिः by the rule
“जनिकर्तुः प्रकृतिः” । We apply “जनिकर्तुः प्रकृतिः” here, for she
was not existing in any form in चितोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्या इति अवयवार्थे मयट् प्रत्ययः ।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा ।

ভরতঃ—আর্য্যে অমিবাদয়ে । ভরতোঃস্বমস্মি ।

সীতা—(আত্মগতম্) এ হি রূপম্ এষ । সরজোশ্চো বি
সো এষ । (প্রকাশম্) বচ্ছ ! চিরং জীব । [নহি রূপমেব ।
স্বরযোগোঃপি স এব । বত্স ! চিরং জীব] ।

ভরতঃ—অনুগৃহীতোঃস্মি ।

সীতা—এহি বচ্ছ ! ভাদুমণোরহম্ পুরেহি । [এহি বত্স,
ভ্রাতৃমনোরথং পূরয়] ।

সুমন্তঃ—প্রবিশতু কুমারঃ ।

ভরতঃ—তাত ইদানীম্ কিং করিষ্যসি ।

Eng. Bh.—Madam, I salute thee ; I am Bharat.

Sita.—(To herself) not only the complexion (frame of
the body) but the voice too is the same (indentical with
Ram) ; (aloud) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brather's desire.

Sumantra,—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যে [আমি আপনাকে প্রণাম করিতেছি ।
আমি, ভরত । সীতা—(স্বগত) শুধু রূপ নয় কণ্ঠস্বর ও গৈই (রাগেরই
যত) । (প্রকাশে) বৎস ! চিরজীবী হও । ভরত—কৃতার্থ হইলাম ।
সীতা—এস বৎস ! ভ্রাতার মনোরথ পূর্বকর । সুমন্ত—কুমার প্রবেশ
করুন । ভরত—তাত । আপনি এখন কি করিবেন ।

Tika....‘স্বরযোগঃ’ কণ্ঠস্বরঃ । ভ্রাতৃমনোরথম্ রামচন্দ্রস্য ইচ্ছাম্, সা তু
ইচ্ছা কুটীরস্য অমন্তরং প্রবিশ্বত্যা ।

Notes

1. स्वरयोगः—स्वरस्य योगः इति इतत् । स्वरयोजना । कच्छे स्वरसंयोगः इत्यर्थः ।

2. जीव—लोट् in the sense of benediction (आशिष) ; by the rule “तल्लोसातड् आशिषि etc”—we may have another alternative form as जीवतात् ।

3. भ्रातृ मनोरथम्—भ्रातुः मनोरथः इति इतत् । तम् ।

4. प्रविशतु कुमारः—Smantra rather tries to avoid going before Rama and be an ill-reporter.

समन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याति नराधिपे ।

विदितार्थस्य रामस्य समेतत् पूर्वदर्शनम् ॥ १५ ॥

Prose....अहं पश्चात् प्रवेक्ष्यामि । नराधिपे स्वर्गं याति विदितार्थस्य रामस्य एतत् मन पूर्वदर्शनम् स्यात् ।

Eng....I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. স্বন্দ্র—আনি পশ্চাৎ প্রবেশ করিব । মহারাজ স্বর্গ গমন করিলে এই বৃত্তান্ত রামচন্দ্র বিদিত হওয়ায় পর তাঁহার সহিত এই আমার প্রথম সাক্ষাৎ ।

Tika.—‘अहं पश्चात्’ तव प्रवेशस्य अनन्ते ‘प्रवेक्ष्यामि’ प्रवेशम् करिष्यामि । ‘नराधिपे राजनि स्वर्गं याति’ सति सति ‘विदितार्थस्य’ विदितः ज्ञातः अर्थः राज्ञः मरणवृत्तान्तीयेन तस्य रामस्य ‘एतत्’ वर्तमानम् मन ‘मे पूर्वदर्शनम्’ प्रथमः एव साक्षात्कारः स्यात् । अतएवाहं पश्चात् प्रवेक्ष्यामि ।

Notes.

1. प्रवेक्ष्यामि—प्र + विष् + लुट् स्यामि ।

2. याति—adj to नराधिपे (which has भावे ७मी) ।

3. नराधिदे—नराणाम् अधिपत्यमिति भावे ङी by “यस्य च भावेन भावलक्ष्यम्” ।

4. विदितायं सः—विदितः अर्थः येन तस्य इति वङ् । The ऋ in विदित is used in the sense of आसन्नभविष्यत् । the rule is “वर्त्तमानसमीप्ये वर्त्तमानवदा” । For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितायं, as आसन्मानायं ।

5. पूर्वदर्शनम्—पूर्वं दर्शनमिति कर्मधा ।

6. रामस्य—सम्बन्धविशेषायां षष्ठी or कर्मणि षष्ठी (see Remark).

7. मनः—हृदयोर्गे कर्त्तरि षष्ठी ।

Remark.—The rule उभयप्राप्ती कर्मणि bars षष्ठी in मनः ; but still it is not quite ungrammatical. Bhattoji writes—“केचिद्विशेषेण विभाषामिच्छन्ति शब्दानामनुशासनमाचार्यस्य आचार्येण वा ।”

भरतः—एवमस्तु । (राममुपगम्य) आर्य्य, अभिवादये भरतोऽहमस्मि ।

रामः—(सहर्षम्) एहेरहि इक्ष्वाकुराजकुमार ! स्वस्ति । आयुष्मान् भव ।

Eng. Bh.—Let it be so ; (having approached Ram). Sir I am Bharat. I salute thee.

Ram.—(With joy) come Prince of Ikshvaku race ! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাহাই হউক । (রামসমীপে গিয়া) আর্য়্য ! আমি ভরত, আপনাকে প্রণাম করিতেছি । রাম—(সানন্দে) এস ! এস । ইক্ষ্বাকুরাজকুমার । ক্ষুতি (বা—সম্মল) হোক । দীর্ঘজীবী হও ।

Tika.—एहेरहि = एहि एहि इति [सम्भ्रमे दिव्यति:] ; आगच्छ इत्यर्थः ।

Note.

1. Remark—Most of the editions read इक्ष्वाकुकुमार here and elsewhere but we propose to read इक्ष्वाकुराजकुमार or इक्ष्वाकु-कुलकुमार instead in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय । सुविपुलेन भुजद्वयेन मामालिङ्ग । शरदिन्दुकल्पम् इदम् आननमुन्नामय । व्यसनदग्धमिदं शरीरम् प्रह्लादय ।

Eng.—Extend your chest which is big (broad) like a folded door-panel (or which equally measures with a folded door panel). Embrace me with your (extremely) long arms. Raise up your face that resembles (or looks like) the autumnal moon. Gladden as well this person fed up with adversity.

Beng.—সম্পৃষ্টিত কপাটভূজা তোমার বক্ষঃস্থল প্রসারিত কর । সুবিপুলবাহুবল্লভদ্বারা আমার আলিঙ্গন কর । শরদিন্দুকল্প এই মুখ উন্নত কর । ব্যসনদগ্ধ এই আমার শরীরকে আশ্বাসিত কর ।

Tika.—‘कपाटपुटप्रमाणम्’ सम्पृष्टिकपाटभुजपरिमाणविशिष्टम् ‘वक्षः प्रसारय’ विसारय । ‘सुविपुलेन अतिविशालेन भुजद्वयेन’ बालुद्वयेन ‘माम आलिङ्ग’ । ‘शरदिन्दुकल्पम्’ शरत्कालीनचन्द्र इव शोभनम् ‘इदम् आननम् उन्नामय’ उत्तोलय । ‘व्यसनदग्धम्’ आपत्पीडितम् ‘इदम् शरीरम्-प्रह्लादय’ आनन्दय, शीतलय इति यावत् । वसन्ततिलकं इत्थम् ॥

Note

1. कपाटपुटप्रमाणम्—कपाटयोः पुटः इति इतत् । स (एव) प्रमाणं यसातमिति । Broad chest is so compared by the poets, cp “कपाटवचाः” in Rag. III, 34. and “अुटोरक्तः इवस्तन्वः शान्द्रांगुः महाभुजः” in Rag I.

2. प्रसारय—प्र + मृ + णिच् + लोट हि ।

3. मुविपनेन—सुष्टु विपुलमिति प्रादि ।

4. भुजद्वयेन—भुजद्वौर्द्वयं तेन इति इतत् । करबो इया ।

5. शरदिन्दुकल्पम्—शरदः इन्दुरिति इतत् । ईषदूनः शरदिन्दुरिति कल्पम् प्रत्ययः by “ईषदसमादौ कल्पव् दीर्घदेशीयरः” । Qual. चाननम् ।

6. उन्नामय—उद् + नम् + णिच् + लोट हि । The Ganasutra “ज्वल-
हलध्वलनमाननुपसर्गाहः” directs optional मित्त्व of अनुपनृष्ट नम, and
compulsory मित्त्व of सोपनृष्ट नम when णिच् follows. How then
do you get दीर्घ here when णिच् follows ? This is usually
supported by first getting घञन्त उन्नामयश्च and then adding
णिच् to it, or better by resorting to अवस्थितविभाषा in the rule
“मिताङ्गसः” by dragging down “वा” from its previous rule “वा
चित्तविरागे” । Thus Bhattoji says “कथं तर्हि प्रज्वालयति, उन्नामय-
तीति ? घञन्तात् ‘तत्करोति’ इति षौ । कथं संज्ञानयतीति ? ‘मिताङ्गसः’
इति सूत्रे ‘वा चित्तविरागे’ इत्यतो ‘वा’ इत्यनुवर्त्त । अवस्थितविभाषाया यथात् इति
इति कृतम् । एतेन धृष्टान् विद्यामय इत्यादि व्याख्यातम्” ।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति इतत् । Rama’s body and so
mind is already overpowered and burnt down by this adverse
change (व्यसन or विपद्) ।

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—(उपेत्य) जयतु आयुष्मान् ।

Eng. Bharat.—I am obliged.

Sumantra.—(Having approached) May the long-lived one be prosperous.

Beng. ভরত—অনুগ্রহীত হইলাম । সুনন্দ—(নিকটে গিয়া)
আনুগ্রহের জন্য ধোক ।

Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्व' स्वसैन्यै रभिसरिसमये ख' समानैर्ममानै-

र्विख्यातो यो विमर्दे' स स इति बहुशः सासुराणां सुराणाम् ।

स श्रीमांस्तप्तदेहो दयितमपि विना खेहवन्त' भवन्तम् ।

स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७

Prose. — यः पूर्व' सासुराणाम् सुराणाम् विमर्दे' रभिसरिसमये स्वसैन्यैः (सङ्घ)
समानैः विमानैः ख' गत्वा स स इति बहुशः विख्यातः (बभूव), स श्रीमान् तप्तदेहः
नरेन्द्रः दयितम् खेहवन्तमपि भवन्तम् विना स्वर्गस्थः (मद्) साम्प्रतम् किं नरेन्द्रैः
स्वैः पितृभिः (सङ्घ आत्मानम्) रमयति ?

Eng. R—Alas ! my father ! that glorious king, having given up his body (left his body) is now putting up in heaven without you the affectionate and beloved one, and (is) sporting with (or pleasing himself in company of) his ancestral kings there—the king who became many times renowned being referred to as “it is he” ‘it is he” when he formerly went up to heaven with his army in aerial cars equalling those of the gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্বে অস্ত্র ও দেবগণের যুদ্ধে যাত্রাকালে অগ্নিতে
দেবগণের তুল্যবিদ্যানে স্বর্গে গিয়া “সেই” “সেই” ইতি বহু প্রকারে
বিস্তৃত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

सहस्र तौमाके झाड़िया जर्गत हदेश एवम कि श्री प्रूर्सपुत्रवर्गगश
आनन् करिछेछेन ?

Tika. 'हा तात' पितः सुमन्त्र ['तात' इति हृद् पितृबुद्धौ सुमन्त्रे ससम्मानं
सन्वीधनम्] 'यः' दशरथः 'पूर्वं' पुरा सासुराणाम् असुरसङ्घितानाम् 'सुराणाम्'
देवानाम् 'विमर्द्' परस्परयुद्धे 'अभिसरिसमये' अभियानकाले 'स्वसेन्यैः' आत्मनः
सेनादलैः सह 'समानैः' दिव्यविमानतुल्यैः 'विमानैः' व्योमयानैः 'एतम् स्वर्गं गत्वा'
“स स” अथ स दशरथः अस्माकम् साहाय्यार्थम् य आगतः 'इति बहुशः' बहुवारम्
विख्यातः विस्तृतः 'बभूव स ग्रीमान्' ऐश्वर्यशाली ऋद्धिमान् इति यावत् तपोवनम् अगत्वा
ऐश्वर्यं मुञ्चान; एव इत्यर्थः 'त्यक्तदेहः' परित्यक्तकलेवरः मृतः इत्यर्थः मरुद्ः राजा
दशरथः 'ददितम्' आत्मनि प्रियं स्नेहवन्तम् पितृवत्तुल्यम् अपि 'भवन्तम्' सुमन्त्रं
विना सुमन्त्रं विहाय स्वर्गस्थः स्वर्गवासी सन् साम्प्रतम् अधुना किं मरुद्ः राजभिः
(कः राजभिः ?) 'स्वैः पितृभिः' आत्मनः पूर्वपक्षैः—राजपदवीभाग्भिः आत्मनः
'पूर्वपक्षैः सह रमयति' प्रीडति, स्वर्गसुखम् अनुभवति = आत्मविनोदम् करोति
इति । संप्रदाहृतम् । लक्षणेनैव शकुन्तलायां द्रष्टव्यम् ॥

Notes

1. सासुराणाम्—असुरैः सह वर्तमानाः ये तेषामिति बहु । rdj to सुराणाम्
(wh. has गोपे हृद्, related to विमर्द्) ।

2. विमर्द्—भावे ७मी । परस्परसंघर्षे सति इत्यर्थः ; or अधिकरणे ७मी ।

3. अभिसरिसमये—Both अभिसरि and अभिमरी meaning expedi-
tion are correct ; see ante. अभिसर्याः समयसंक्रियति इतत् ।

4. स्वसेन्यैः has सहस्रवर्गयोगे श्या and विमानैः has करणे श्या ॥
बहुवारम् इति बहु + शस् = बहुशः by “बहुलार्थात् शस् कारकादन्यतरस्याम्” ।

Adverb. qual. विख्यातः ।

5. त्यक्तदेहः—त्यक्तः देहः येन ह इति बहु ।

6. स्वर्गस्थः—स्वर्गे तिष्ठति इति स्वर्ग + स्था + क कर्त्तरि । Pred. to स ; ।

7. रमयति—रम् + णिच् + लट् + तिप् । आत्मानम् रमयति इत्यर्थः । Con-
trite स किं खैः पितृभिः (आत्मानं) रमयति । रमते also may serve the
purpose here. Rama seeing Sumantra, the charioteer of Dasa-
ratha—Sumantra who never forsook him, now alone, infers
his father's calamity and puts the question of his father's
death hesitatingly in this way, Mark the alliteration in
this sloka.

8. Remark—समानैः विमानैः—This means that the “cars
were equal to god's cars” Either gods provided them with
such cars or the kings of the solar race had such powerful
cars. Thus Rag. V. says that Raghu's car was unhampered
in its course, and by it he proposed to go out on an expedi-
tion against Kuvra even.

सुमन्त्रः (सशोकम्)—

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाद्यतां कुलस्य ।

बहुविधमनुभूय दुष्प्रसन्नं गुण इव बह्वपराद्धमायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्य अनाद्यताम् (च)
बहुविधं दुष्प्रसन्नम् (दुःखम्) अनुभूय (मे) आयुषा गुणे बहु अपराद्धमिव ॥

Eng.—The duration of my life has been such guilty as it
were in point of its longevity, as it has experienced various
unbearable things o. g. the death of the king, the exile of
yours, the grief of Bharat, as well as the loss of a ruler
of the dynasty.

Beng.—রাষ্ট্রার মৃত্যু, আপনার প্রবাস, ভারতের বিষাদ, বংশের
অনাথতা (প্রভৃতি) নানাবিধ সহনাতীত (দুঃখ) অনুভব করিতে হওয়ায়
আমার পরমায়ু, (দীর্ঘ) গুণ বেন বহুভাবে অপরাধীই হইয়াছে ।

Tika.—‘नरपतिनिधनम्’ राज्ञः दशरथस्य मृत्युम्, ‘भवत्प्रवासम्’ भवतः निर्वासनं ‘भरतविषादम्’ भरतस्य त्वद्वियोगजनितं विषमताम्, भवत्प्रवासहेतोः दुःखम् इत्यर्थः ‘कुलस्य रघुवंशस्य अनाद्यतानम्’ नेतृहीनत्वं राजनिष्ठेति, भवति निर्वासिते एवं च भरते राज्यं स्वीकर्तुम् अनिच्छुर्के सति, अभियेकं हित्वादागते सति सज्जातं वंशस्य नाद्यहीनत्वम् इति भावः । च एवं ‘बहुविधं’ विविधप्रकारम्, ‘दुष्प्रसङ्गं’ सहनातीतम्, दुःखम् ‘अनुभूय’ स्थितस्य मे ‘आयुषा गुणे’ दीर्घत्वगुणविषये आयुषः दीर्घत्वे ‘बहु नितराम् अपराद्धम्’ कृतापराधमिव इति अहम् मन्ये । मम आयुः दीर्घम् सन् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वस्यो गुणः एवं अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम् । मम आयुषः दीर्घत्वरूपगुणः अत्र दोषाय कल्पते इति भावः । [तथा चोक्तं बह्म-भाषायाम्,—“गुण इत्ये दोष इत्यविद्यार विद्याय” — विद्यासुन्दर] । पुष्पिताया वृत्तम् ॥

Notes.

3. भरतविषादम्.—भरतस्य विषादः (तद्वियोगजन्या ग्लानिः) तमिति इतत् ।

All. obj of अनुभूय ।

4. अनाद्यतानम्.—अविद्यमानः नाद्यो यस्य बह्व । तस्य भावः । इति तत्त्व-प्रत्ययः । तान् (obj of अनुभूय = अनु + भू + ल्यप्) ।

5. बहुविधम्.—बह्वः (बहुवो वा) विधा यस्या तदिति बहु । Qual. दुःखम् (understood).

6. दुष्प्रसङ्गम्—सङ्घ + यत् कर्मणि = सङ्गम् । प्रकर्षेण सङ्गम् इति प्रसङ्गम् । दुःखेन प्रसङ्गम्—प्रादितत्—adj. qual. दुःखम् understood ; or प्र + सङ्घ + यत् प्रसङ्गम् । दुःखेन प्रसङ्गम् । The reading दुष्प्रसङ्गम् with खलु also may serve our purpose, but the meter suffers. “इदुदुपधस्याच्चाप्रत्ययस्य” इति अत्र प्लवम् ।

7. गुणे—विषयाधिकरणे णी ।

8. बह्व—adv. qual अपराद्धम् । —Its अनुक्तकर्ता is आयुषा ।

सीता—रोदन्तं अयमृत्तम् पुणो वि रोदावीअदि तादो ।
[रुदन्तम् आर्यपुत्रम् पुनरपि रोदयति तातः] ।

रामः—मैथिलि ! एषः पर्यवस्थापयामि आत्मानम् । वत्स
लक्ष्मण ! आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः ।

भरतः—आर्य ! न खलु न्यायम् । क्रमेण शुश्रूषयिष्य ।
अहमेव यास्यामि । (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

Eng. Sita—Sir ! my noble husband is already wailing ;
and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my
darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat.—Sir ! it is not proper. In consideration of the
order of juniority (according to juniority) I should render
service. Myself shall go, (takes pitcher, goes out and entering
again) here is water.

Beng. सीता—आर्यपुत्र जनार्णे कान्दछेन ताके आनार कानान्
केन तात । राम—मैथिलि ! एहे आनि निजेके हिर करूछि । बंग
लक्ष्मण । जन (आन) । लक्ष्मण—आर्येर बेरूप आदेश । भरत—आर्य !
एत ठिक हनना । (बरमेर) क्रम अनूगारे आनि उक्तावा करिब ।
आनिहे याहेब । (कलस लहेरा बाहिरे गिया पुनरात्र प्रवेश करिया)
एहे जन ।

Tika.—'रुदन्त' सदैव पित्र्योक्तिन रुदन्तम् । 'पर्यवस्थापयामि'—आत्मानम्
प्रकृतिस्थम् करोमि । आत्मानं स्नात्वा प्रकृतिनापादयामि । 'न खलु न्यायम्'

कनीयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम् प्रतिभाति । 'कनीय' वयसः क्रमम् अनुसृत्य । 'शूषयिष्ये' शूषूपाम् करिष्ये । यतः अहम् लक्ष्मणादपि वयस्यान् अती मयैव प्रथमं शूषूषा विधेया इति भावः ।

Notes.

1. रुदन्तम्—रुद + शठ + द्वितीया एकवचनम् ।
2. रोदयति—रुद + शिच् + लृट्, तिप् । Nom. तातः ।
3. पर्यगवस्थापयामि—परि + अव् + स्था + शिच् + लृट् मिप् ।
4. चापस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवाद ।

5. कनीय—प्रकृत्यादित्वात् तृतीया । or better द्विती तृतीया ; comp "क्रमादसु" नारद इत्येवेधि सः" ।

6. शूषूषयिष्ये—शु + सन + शिच् + लृट् से । अत्र स्थायि शिच् । वा शूषूपो करिष्ये इति शूषूषा + ('तत्करोति' इति) शिच् + लृट् से । "प्रतिपदि-काद धात्वाय शिच् बहुलमिष्टवञ्च" इति अत्र आकारलोपः । "शिचय" इति कर्त्तृगानिनि क्रियाफलं सति आत्मनेपदम् । Similarly parse लक्ष्मणः शूषूषयतु and शूषूष्य भगवन्तम् &c—these taking परस्मैपद due to nonconsideration of कर्त्तृभिन्नायफलता । शूषूषयिष्ये without शिच् also serves the purpose here. In this case आत्मनेपद will come by the rule "आशुषुदृगां सनः" । Comp "शूषूपस्तु गुरुजनम्"—Sak IV.

Remark.—Bhasa all along takes Bharat as the junior to Lakshman as in Raghu XIII, 72 and 73. But others such as Mallinath, take Lakshman as junior to Bharat.

रामः—(आचम्य) मैथिलि ! विशीर्यते खलु लक्ष्मणस्य व्यापारः ।

सीता—अयमउत्त ! यं इदिषापि सुसुसुसद्भवो । [आर्य-पुत्र ! ननु एतेनापि शूषूषयितव्यः] ।

रामः—सुष्ठु खल्विह लक्ष्मणः शृणुष्यतु । तत्रस्थो मां भरतः
शृणुष्यतु ।

भरतः—प्रसीदतु आर्यः ।

Eng. Ram.—(Having sipped water). Maithili, the services of Lakshman are (or Lakshman's engagement in waiting upon me is) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me here and let Bharat attend to my business (or render me services) there (at Ayodhya).

Bharat.—Be propitious Sir !

Beng. राम—(आसन करिया) मैथिलि ! लक्ष्मणेर कार्यो व्यापृति कमिया आगितेहे । गीता—आर्यपुत्र ! ईहारउ त तोंमार उग्रवा करा कर्तव्य । राम—ठिक कथा । लक्ष्मण एखाने उग्रवा करन । आर भरत सेखाने (अबोध्याय) धाकिया आमार उग्रवा कर । भरत—आर्य ! प्रसन्न हउन ।

Tika.—विशीर्यते विशीर्षोभवति खल्वपीभवति इत्यर्थः । व्यापारः सेवाकर्मणि व्यापृतिः । तत्रस्थः—अयोध्यास्थितः ।

Notes.

1. विशीर्यते—वि + शृ + कर्मकर्त्तरि लट् ते । Comp. "वाचासस्य व्यशीर्यन्"—Purana ; and Manu II. also—"परस्मान् विशीर्यते" ।

2. शृणुष्यतः—शृ + शृन् + शिच् (स्थाय) + तच् &c. see ante also. Sita shows that though this is Lak's duty here, still it is not विशीर्ष (broken altogether), for Bharata as a younger brother has also a right to serve Rama always.

3. तवस्थाः—तव + स्था + क कर्त्तरि । Being in अयोध्या ।

4. गृह्यष्यतु—ग्र + सृज् + शिच् (स्वाध्) + लोट तुप् । Or गृह्यषां करोतु इति गृह्यषा + शिच् + लोट तु ।

भरतः—इह स्थास्यामि देहेन तव स्थास्यामि कर्मणा ।

नाम्नैव भवतो राज्ञं कृतरक्षं भविष्यति ॥ १८ ॥

Prose order. इह (अहम्) देहेन स्थास्यामि तव कर्मणा स्थास्यामि । भवत एव नाम्ना राज्ञं कृतरक्षं भविष्यति (or भवतः नाम्ना एव etc).

Eng. In body I shall stay here and in duty at Ayodhya. It is in your name (or by the force of your name) will the kingdom be governed (or protected).

Beng. আমি দেহে এখানে রহিব আর কাজে অবস্থায় থাকিব । আপনাত্তে নামে (অথবা আপনার নামেই বা নামগাশাঘোষে) রাজ্য রক্ষিত হইবে ।

Tika.—‘इह’ अस्मिन् आश्रमे ‘अहं’ देहेन कायेन स्थास्यामि’ । अत्र अवस्थाय तव सेवायान् आपृतो भविष्यामि इति भावः । परन्तु ‘कर्मणा’ राज्यापालनकार्येण अहम् ‘तव अयोध्यायाम् स्थास्यामि’ । अत्रैव अवस्थाय अहं प्रतिनिधिरित्येव अयोध्याराजास्य शासनम् विधास्यामि । [अपितु इदमपि त्वया ज्ञेयं यत् नैव राज्याम् मम परन्तु] ‘भवतः एव राज्याम्’ नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरिव इति चोपपत्त्या (यदा भवतः नाम्ना एव—भवतस्तथा मम च राज्या अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन) ‘राज्ञं कृतरक्षं’ कृतपरिपालनम् विहित-शासनम् इति यावत् ‘भविष्यति’ तव नाम्नः महिमानम् आकर्ष्य न कोऽपि राज्याम् अभिभवितुम् शक्नोति, अतो न कापि चिन्ता इति भावः ।

Notes

1. देहेन, कर्मणा—करणे तृतीया ।
2. स्थास्यामि—स्था + लृट् + स्यामि ।

3. नाम्ना—करणी तृतीया । The administraton will go on smoothly in your name only.

4. कृतरचम्—कृता विहिता रक्षा रचयन् यस्या तदिति वङ् । Adj. to राज्ञाम् । Should we read hero—नाम्ने व भरतो राज्ञां कृतरचं करिष्यति (?) ।

Remark.—Bharat wants to govern the kingdom by a depnty on behalf of Rama's and his own self, acting also as the representative of Ramachandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अयोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः ! मा मैवम् ।

पितुर्नियोगादहमागतो वनम्

न वत्स ! दर्पान्नभयान्नविस्त्रमात् ।

कुलं च नः सत्यधनं ब्रवीमि ते

कथं भवान् नीचपथे प्रवर्त्तते ॥ २० ॥

Prose order. हे वत्स ! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विस्त्रमात् ; कुलं च नः सत्यधनम् इति ते ब्रवीमि । भवान् कथं नीचपथे प्रवर्त्तते ।

Eng. Rama—Ho son of Kaikeyi ! My darling ! Do not say so. It is neither through vanity, nor out of fear, nor on account of indiscriminatioo of my iotellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt (or take to) the inglorious path ?

Beng. राम—वत्स कैकेयीमातः । एरूप बलिओ ना । वत्स ! पितुर्निर्देशेई आमि वने आगिराहि अहङ्कारवशतः नहे, तय वा-

बुद्धिःशब्दो नह्ये । तौमाके वज्रितेहि ये आमादेन वंशे मताहे
(परम) धन ; (सुतरां) तुमि केन अमं पथे अवर्द्धित ह्येतेहे ?

Tika.—वत्स ! कैकेयीमातः ! कैकेयीपुत्र ! मा मैवन् ब्रूहि ! [कथम्
इति चेत् प्रश्नः—] 'वत्स ! अहम् पितुः नियोगात्' निर्देशादेव वनमागतः 'न दर्पात्'
संसारश्रमं परित्यज्या सञ्जासायमे निवत्स्यामीति ह्यागवात् नाहम् वनमागतः ।
'भयान्न' नैव कस्याचित् प्रबलप्रतिहन्निनः भोतिम् आसाय अहं राज्ञां त्यक्त्वा
वनमागतः । 'विभ्रमात्र' विभ्रमः मतिभ्रंशः । नापि मे मतिभ्रंशोभूत् येन राज्ञां
विहाय अहम् वनवासे मतिं कृतवान् । [ननु मदर्थं त्वं राज्ञां त्यक्तवान्, नैव
अहं राज्याद्यौ, मया प्रार्थितस्त्वम् राज्ञाम् प्रत्यागच्छ इति चेत् उत्तरं पठति—] 'कुलं
नः' अस्माकं विस्तृतं कुलं 'सत्यधनं' अत्र सत्यम् धनमिव रक्षणीयम् । यदा
सत्यमेव अस्त्यत्कुलस्य धनं भवति । 'इत्यहम् ते ब्रवीमि' । तथा सति 'भवान्
कथं भीक्षपथे' गहि'तपथे प्रवर्त्तते विचरितमिच्छसि । ननु पितुरादेरेण त्वया
भरतेन अधीध्यायाम अवस्थाय चतर्दशवर्षाणि राज्ञाम् पालयितव्यम् । तव अत्र
अवस्थानेन पितुराद्या लङ्घिता भवेत् । कथम् त्वम् पितुराद्यालङ्घनरूपे नहि'ते मार्गे
चलितुं प्रसीसि । वंशस्थं कृतम् ॥

Notes

1. कैकेयीमातः—कैकेयी माता यस्या स इति बहु । Acc. to some
कैकेयीमातृक also. See ante. Vocative case. It is justified by
the rule of Ramatarkabagish (the commentator of Mugdh-
bodh) that runs as मातृकस्य मातः etc. It has been explained
before in the first and second acts.

2. नियोगात्—इती पञ्चमी ; or ल्यब्लोपे ५मी ; नियोगमात्रित्व इत्यर्थः ।

3. दर्पात् &c.—इती ५मी । See Tika for meaning.

4. सत्यधनम्—सत्यं धनं यस्या तदिति बहु ; adj. to कुलम् । we can
also read—कुलस्य नः सत्यधनं etc. here.

5. नीवपथि—नीवः पत्यास्तस्मिन् इति कर्मधा । समासान्त by the rule “कूपूरवधुःपथामानवे ।” A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. “भवाद्दृष्ट्यायेति अधिक्कुर्वतेरिति” इत्यहं हतानमस्विता” and “न्यायाधारा हि साधवः” &c.

सुमन्त्रः—अथेदानीमभिषेकोदकं कतिष्ठतु ।

रामः—यत्र मे माताभिहितं, तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसीदतु आर्यः । आर्य, अलमिदानीं व्रणे प्रहृत्तम् ।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike upon the sore.

Beng.—हू—एवम तवे अभिवेकदारि कोथार थाक्वे ? राम—
येथाने आमार मा ब'लेहेन सेइथानेई थाक्क । उ—आर्य प्रसन्न
हूँ ! आर्य ! आर फते आघात दिबेन ना ।

Tika.—अथेत्यादि । अधुना क अभिषेकोदकं तिष्ठतु [अथेति प्रत्येन अथयम्]
यत्तेत्यादि—यस्य अभिषेकः मम माता कैकेया अभिषेकस्तस्य भरतस्यैव भवतु इत्यर्थः ।
[कैकेयाः अभिप्रायस्य उल्लेखेन व्यक्तिचिन्ताः भरतः कथयति—] प्रसीदतु इत्यादि ।
कैकेयीचेष्टितम् आकाङ्क्षं मम हृदये ब्रह्मं खलु उत्पन्नम् । पुनरपि तस्य इष्टितं
कृत्वा मम हृदयेदनायाः उपरि मा आघातम् प्रयच्छ भातः इत्यर्थः ।

Notes.

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघोषवत् तादर्थ्ये इतत् ।
Sumantra seeing both Rama and Bharata wailing asks as to
who is to receive coronation now at Ayodhya.

2. 'প্রহত্'—here তন্ is used instead of জাৎ in connection with খলন্। This is peculiar with Bhasa. See ante.

3. 'অদব্রজেপ্রহত্'—Kaikeyi's action has caused a wound in Bharata's heart; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

অপি সুগুণ মমাপি ত্বত্প্রসূতিঃ প্রসূতিঃ
স খলু নিমিত্তধীমাংস্তে পিতা মে পিতা চ ।
সুপুরুষ ! পুরুষাণাম্ মাতৃদোষো ন দোষো
বরদ ! ভরতমার্চনম্ পশ্য তাবদ্ যথাবত্ ॥ ২১ ॥

Prose.—হে সুগুণ ! ত্বত্প্রসূতির্নমাপি প্রসূতিরপি । স খলু নিমিত্তধীমান্ তে পিতা মে পিতা চ । সুপুরুষ ! পুরুষাণাম্ মাতৃদোষো দোষো ন । হে বরদ ! 'মার্চন' ভরতন তাবত্ যথাবত্ পশ্য ।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour (or perspective).

Beng.—হে সুগুণ ! আপনার যে বংশে জন্ম আমারও তাই । সেই হ্রিব্রমতি আপনার পিতাই আমারও পিতা । হে সুপুরুষ ! পুরুষের মাতৃদোষ ত দোষ নয় । হে বরদ, আর্চি আমাকে ঠিকভাবে দেখুন ।

Tika.—'সুগুণ !' হে যৌৱনগুণশালিন্ 'ত্বত্প্রসূতিঃ' তব কুলে যন্মিন্ কুলে ত্বসুত্পন্নঃ 'তৎ কুল' মম অপি প্রসূতিঃ' একজিৱেব কুলে আবাম্ জাতৌ ইত্যর্থঃ । 'স খলু নিমিত্তধীমান্' স্থিরমতিঃ 'মে পিতা মে পিতা চ' । [নুনু মাতৃদোষ]

आवयो भिन्ने तत्रैव विभेदः इति चेत् उत्तरं पठति—] हे सुपुरुष ! अष्टजन !
‘पुरुषाणां मातृदोषः दीपो न’ । मातुः खलु दोषेण पुत्राः नैव दूषिताः भवन्ति । अतः
कैकेया कृतोऽपराधः न मयि संक्रमते इति भावः । ‘हे वरद !’ हे वरदानसमर्थ !
‘आत्तं’ दीनं भरतं ‘यथावत् पश्य’ तावत् [तावदिति अवधारणोऽव्ययम्] । भरतस्य
दैव्यं बोधं तस्य मनोभावम् विचारय, नैव कैकेयाः दोषेण तम् सापराधम् मन्यन्ते ।
मालिनीकृतम् ।

Notes

1. सुगुण—vocative case. गोभनाः गुणाः यस्य स इति बहु । Being
गुणवान् you can easily see this—that we come from the same
family, and consider accordingly.

2. त्वत्प्रभृतिः—तत्र प्रभृतिरिति इतत् । प्रभृतिः = वंशः । प्रभृतेषु अस्मात् वा
अस्मानिति प्र + भृ + क्तिन् अपादाने वा अधिकरणवाच्ये ।

3. निभृतधीमान्—नि + भृ + क्त = निभृतः वशीभूतः । Cp. “निभृतात्मज-
भृत्वदाराः”—श्रीश्रीचण्डी । निभृता वशीभूता धीरिति कर्मधा । Controlled
or trained intellect. अस्मिन्मतिः इत्यर्थः । सा अस्मा अस्मि इति मतुप् ।
Qual. पिता । or—निभृतस्य असी धीमान् च । Having such a पिता we
are to be of good mentality.

4. सुपुरुष—गोभनः पुरुषः इति प्रादितत् ; vocative. As a good per-
sonage you consider that मातृदोष doesnot always attach a
noble son.

5. मातृदोषः—मातृदोषः इति इतत् ।

6. आत्तंम्—दीनम् ; adj to भरतम् । By appeal to your merit
you are reminded to judge me by thy own perspective, and
being a good, permit me to serve you and do fulfil my prayer.

7. यथावत्—अव्ययम् । In true colour ; in proper perspective.

सीता—अव्यउत्त । अतिकरुणं मन्तेअइ (दि ?) भरदो ।
किं दाशिं अव्यउत्ते ण चिन्तीअदि । [आर्यपुत्र ! अतिकरुणम्
मन्त्रयते भरतः । किमिदानीम् आर्यपुत्रे ण चिन्तयते] ।

Eng. Sita—My noble husband ! indeed Bharat is talking
very piteously. What is now being thought by my noble
husband ?

Beng. गौता—आर्यपुत्र ! उद्भूत अति करुणभावेहे कथा बन्हेन ।
एथन आर्य कि छिछा करुहेन ?

Tika.—‘अतिकरुणम्’ अतिदीनम् । ‘मन्त्रयते’ कथयति आलपति इति यावत् ;

Notes

1. अतिकरुणम्—adverb ; अतिभावम् करुणमिति प्रादितम् । Sita
thus interferes and appeals to Rama. Bharata is aggrieved
due to his mother's fault and tries to atone for it and has
appealed to you to judge him in true light. So please do so.

राम—मैथिलि ।

तं चिन्तयामि नृपतिं सुरलोकयातम्

येनायमात्मजविशिष्टगुणो न दृष्टः ।

ईदृग्विधं गुणनिधिं समवाप्यलोके

धिग्भो विधेयदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—वेन अयम् आत्मजविशिष्टगुणः न दृष्टस् सुरलोकयातम् नृपतिं
(दशरथं) चिन्तयामि । ईदृग्विधं गुणनिधिम् समवाप्य (स्थितेषु) पुरुषोत्तमेषु
विधेयदिवलं (तर्हि) भो धिक् ।

Eng. Rama.—Oh Maithili ! I am thinking of that decea-
sed monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regrettable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate (or are overpowered by fate).

Beng. राम—मैथिलि, यिनि पुत्रेय एरूप असामान्य गुण देखिते पाईलेन ना सेहै परलोकगत नृपतिर कथाई आनि छिन्ना करितेहि । संगारे एरूप गुणसागर (पुत्र) पाईयाओ यदि महापुरुषदेर दैवअताप सह करिते हर तबे ईहा बड़ै कष्टेर कथा ।

Tika.—‘येन राज्ञा आत्मजविशिष्टगुणः’ आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसामान्यः गुणः उत्कर्षः, स च असाधारणधातुभक्तिरूपः न दृष्टः ‘तम् सुर-लोकयात’ दैवलोकप्रस्थितम् ‘वृषति’ चिन्तयामि, ‘लोकै’ संसारे भुवने इत्यर्थः ‘इंद्रग्विधम्’ एवमकारम् भरततुल्यम् ‘गुणनिधि’ गुणसागरम् पुत्रम् इति यावत् ‘समवाप्य’ प्राप्य अपि ‘स्थितेषु’ गुणवन्तं पुत्रम् अधिगतेषु अपि इत्यर्थः ‘पुरुषोत्तमेषु’ नरश्रेष्ठेषु ‘विधिः’ दैवस्य यदि बलम् पराभवसामर्थ्याम् अभिभवशक्तिरित्यर्थः तर्हि भीषिक् नूनं तत् कष्टदायकम् । [धिक् इति कष्टसूचकम् अव्ययम्] । अधिगतमुपवृष्टे अपि नरश्रेष्ठेषु विधिः सभावः प्रदर्शयति चेत् नूनं तत् दुःखप्रदम् इत्यर्थः । वसन्त-तिलकं इत्तम् ॥

Notes

1. आत्मजविशिष्टगुणः—उक्ते कर्मणि रना । आत्मनः जायते इति आत्मन् + जन् + उ । वि + शिष् + क्त = विशिष्टः । तादृशः गुणः इति कर्मधा । आत्मजस्य विशिष्टगुणः इति इत्तम् ।

2. सुरलोकयातम्—सुराणां लोकः इत्तम् ; तं यातस्मिति रतत् वा better सुप्सुपा ।

3. इंद्रग्विधम्—इंद्रशी विधा यस्य तम् इति बहु । adj to गुणनिधिम् ।
Note—the like produces the like “आकरे पद्मपुष्पाणां पद्ममिवोपजायते” ।

5. समवाप्य—सम् + अव + आप + ल्यप् । To bring about समान

কর্তৃকতা in such cases we are to make 'स्थितेषु' understood here.
See Tika.

6. पुरुषोत्तमेषु—पुरुषेषु उत्तमः इति सुप्रसूया ; it not being a संज्ञा here. तेषु । अधि ३मी । पुरुषाणामुत्तमः a ग्रंथेऽतत् is also correct.

राम—वत्स ! कैकेयीमातः ।

यत् सत्यम् परितोषितोऽस्मि भवता निष्कल्मषात्मा भवां-
स्त्वद्वाक्यस्य वशानुगोऽस्मि भवतः खरातैर्गुणैर्निर्जितः ।

किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया

किञ्चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥ २३ ॥

Prose.—यत् भবতা পরিতোষিতোঃস্মি- (তত্) সত্যম্ (ভবতি) । ভবান্ নিষ্কল্মষাৎমা । ভবতঃ খরাতৈর্গুণৈঃ নির্জিতঃ (অতঃ) ত্বদ্ভাষ্যস্য বশানুগোঃস্মি । কিন্তু নৃপতেরতদ বচঃ । তত্ ত্বয়া অনৃতং কৰ্ত্তুং ন যুক্তম্ । কিঞ্চ তে পিতা ভব-
দ্বিধমুতপাথ মিথ্যাভিধায়ী (কথ্য) ভবতু ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of you calibre or standard, come out a liar ?

Beng.—আমি অভ্যই তোমার দ্বারা (তোমার ব্যবহারে) পরি-
তোষিত হইয়াছি । তুমি নিষ্পাপ । আমি তোমার প্রখ্যাত গুণের
দ্বারা পরাক্ষিত হইয়া তোমার বাক্যের বশবর্তী হইলাম ; কিন্তু রাজার
এই বাক্য (আদেশ)—সেটা মিথ্যা করা (অজ্ঞা করা) তোমার উচিত
নহে । আরও বিবেচনা কর তোমার পিতা তোমার ছায় পুত্রকে জন্ম
দান করিয়া কি মিথ্যাভাবী হইবেন ?

Tipka.—‘यन् (अहम्) भवता परितोषितोऽस्मि’ सन्तोषितो भवामि ‘तत् सत्यम्’ भवति [यत्तदोः नित्यसम्बन्धः] । ‘भवान् निष्कन्धात्मा’ निष्कलुषचेताः । ‘भवतः ख्याते विश्वदेवगुणे’ धातृभक्तिप्रभृतिभिः ‘निर्जितः’ पराजितः वशीभूतः इत्यर्थः (सन् अहम्) ‘लद्वाक्वसा’ तव निर्देशस्य ‘वशानुगः वशवर्ती ‘अस्मि’, ‘किन्तु नृपतेरेतत् वचः’ यदहम् चतुर्दश वर्षाणि बने ब्रतस्थाभीति त्वच्चरात्राभविष्यति इति तत् वाक्यम् ‘त्वया अनृतम् मिथ्या कर्त्तुम् न युक्तं’ न उचितम् । ‘अपरं च विवेचय — १० [किम् ?] यत् ‘ते पिता भवद्विधम्’ भवत्सदृशम् ‘गुणवन्तम् पुत्रम् उत्पाद्य’ जनयित्वा ‘मिथ्याभिधायी’ मृषाभाषी कथं ‘भवतु’ न कश्चपि तत् स्यात् । गार्हस्त्यविद्वद्भितं हत्तम् ॥

1. परितोषितः—परि + तप + णिच् + क्त कर्मणि ।

2. निष्कन्धात्मा—adj to भवान् । निर्गतम् (निरस्तम्) कन्धपं पापम् यस्मात् सः इति बहु by “भादिभ्योधातृजसः—” । तादृशः आत्मा (मनः) यस्य स बहु । So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि । गुणैः has करण्ये स्या ।

5. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गन् + ड कर्त्तरि । यथा वशस्य अनुगः इति ६ तत् । I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी ।

7. युक्तम्—युज्ज + क्त कर्मणि । Its अनुक्त कर्त्ता is त्वया ।

8. भवद्विधम्—भवतः विधा (प्रकारः) ६ तत् । भवद्विधा इव विधा यस्य तमिति बहु ; obj to उत्पाद्य । Here बहु is guided by “सप्तम्युपमानपूर्वस्त्री-त्तरपदलोपच वक्तव्यः” ।

9. उत्पाद्य—उत् + पद् + णिच् + ल्यप् ।

10. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधानम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिनि कर्त्तरि ताच्छीलीय । Adj to पिता ।

11. भवतु—लोट संप्रत्ये by the rule “विधिनिमन्त्रणाधीष्टसंप्रशपादनेषु लिङ्” ।

भरतः—यावत् भविष्यति भवन्नियमावसानम्

तावद्भवेयमिह ते नृप पादमूले ।

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तावत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—बहादुर ! तोंमार निश्चय अरुहानकाल पर्याप्त आनि एखाने तोंमार श्रीछत्र गनीपे अरुहान करि ।

Tika.—नृप । हे महाराज ! [त्वमेव राजा माहम् । अहम् हि राजसेवकः भवतः] ‘यावत्’ यावता कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाप्तिर्भविष्यति तावत् तवन्तम् कालम् व्याप्य ‘इह’ अत्र आयमे ते पाद-मूले श्रोचरणसमीपे ‘अहं’ भवेयम् तिष्ठेयम् इति मे प्रार्थना । प्रार्थनायां विधिलिङ् ।

Notes

1. यावत् तावत्—these denote अवधि here. अन्यत्र ; comp “यावद्गच्छन्निधानम्” Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः इतत् ; तस्य अवसानम् इति इतत् ; अव + सो + लुट् । Nom to भविष्यति ।

रामः—मैवं नृपः स्वमुक्तैरनुयातु सिद्धिं

मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—मा एवम् (भवत्) ; नृपः स्वमुक्तैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि (तर्हि) मे शापितोऽसि ।

Eng. Rama.—Let it not, be so ; may the king attain success (in the next world) by dint of his merits (good

deeds). I charge you on oath to protect your own kingdom (or you would be cursed by me should you not administer your own kingdom).

Beng.—एकप ऋवेना ; राज्ञा निरूपण्य सिद्धिं लाभं करुन ; आमार अपथ जागे, यदि तूनि ब्रह्माक्ष पालन ना कर ।

Tika.—‘मा’ न ‘एव’ तव वाक्यानुसारिण काव्ये ‘भवतु’ । ‘नृपः दशरथः स्वसुकृतेः’ पुण्यवर्गैः ‘सिद्धिं’ स्वर्गसुखम् ‘अनुयातुं’ प्राप्नोतु । त्वया राज्ञि स्वीकृते सति राज्ञः सत्यं रक्षितम् भवेत् तथा सति स स्वर्गसुखम् अनुभवियति । तस्य अन्यथाचरणम् ना भूत् येन तस्य स्वर्गभंशी जायते इति भावः । अतएव त्वया नूनम् अयोध्यां गत्वा राज्यं पालनीयम् ; ‘परम्’ स्वराज्यम् तुभ्यं पित्रा प्रदत्तम् राज्ञं चेत् यदि न परिरक्षसि न प्रतिपालयसि ‘तर्हि’ मे शापितोऽसि’ मम शपथः त्वाम् अधि-
करिष्यति ; अहम् त्वामुद्दिश्य शपथं उच्चारयिष्यामि ।

Notes

1. स्वसुकृतेः—स्वस्य स्वं वा सुकृतं तैरिति इतत्, कर्मधा वा । करणे ३या ।
2. स्वराज्यम्—obj of परिरक्षसि ।
3. मे—used instead of मया । This is sanctioned by Durgadas Vidyabagish the famous commentator of the Mugdhabodh. By way of illustration he cites the following from Sree sree Chandi :—

विष्णोः शरीरयङ्ममहमीशान एव च ।

कारितास्ते यतोऽतस्त्वां कः स्तोतुम् शक्तिमान् भवेत् ?

Compare swapnavasavadatta also for a similar use of Bhasa “देव्यपनवे काकुता ते बुद्धिः” VI ; or we may take it as an अव्यय having the sense of मया । Compare “मे चूताङ्कुरो दत्तः”—Sak Act VI and our notes there.

4. ग्रापितः—गप् + णिच् + क्त कर्मणि । Here णिच् is rather स्वाद्ये, for गप् is transitive as well.

N. B.—ग्रापितोऽसि may be explained otherwise :—मे मम जीवनेन ग्रापितोऽसि i. e. मया त्वम् मम जीवनेन ग्रापितः भवसि meaning that यदि त्वम् न राजा परिरक्षसि तर्हि मम जीवनं नश्यतु इति मे शपथवाणी । But also note—such short forms of अस्वद् or युष्मद् should not be used at the beginning of sentences “व्याख्यादोमाभूत्” । So this is an irregular use unless it is taken as anश्चय ।

भरतः—हन्त ! अनुत्तरमभिहितम् । भवतु समयतस्तु राज्यं परिपालयामि ।

रामः—वत्स ! कः समयः ?

भरतः—मम हस्ते निक्षिप्तं तव राज्ञः चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

Eng. Bh.—Alas what you have said has silenced me. However, I shall rule over the kingdom on one condition.

Ram.—My darling ! what is that ?

Bh.—I wish that you would take back your kingdom placed under my charge, at the end of fourteen years.

Beng. ভরত—হায় ! এমন বলিলেন যে হেঁসার আর উত্তর নাহে ।
বাহোক ! আমি এক মর্মে রাজ্য পরিপালন করিব ।
রাম—কি মর্ম ?
ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দশবর্ষ পরে আপনি পুনরায় গ্রহণ করিবেন হেঁহাই আমার ইচ্ছা ।

Tika.—‘अनुत्तरम्’ अविद्वमानम् उत्तरम् यस्मिन् तद् यथा तथेति बहु - ।
शपथमिति प्रदर्शयत् त्वया कथितम् तस्य उत्तरं दातुम् न मया शक्यम् । ‘समयतः’

समयात् समयम् अनुमत्य । समयः—सविद । तथाहि "समयाः श्रवणाचारकालसिद्धान्त-
संविदः" इत्यमरः] । चतुर्दशवर्षान्ते चतुर्दशवर्षा व्यापिबनवासस्य अवसाने । प्रति-
यहीतुम् [अथ अन्तर्भावितः शिञ्जलाद्यैः तेन । प्रतियाह्वयितुम् इत्येव अर्थः] । प्रति
पादयितुम् स्वीकारयितुम् इति यावत् ।

Notes

1. अनुत्तरम्—बह् । See Tika. Adverb.
2. समयतः—पञ्चमी स्थाने तस्; हेतोर् इमां ।
3. परिपालयामि—परि + पा + शिच् + लट् भिप्; भविष्यत्सामीप्ये लट् ।
4. चतुर्दशवर्षान्ते—चतुर्दशानाम् वर्षाणाम् समाहारः चतुर्दशवर्षम् इति
द्विगु; वर्षस्य पात्रादित्तं कल्प्यं तस्य आकृतिगणत्वात्; तेन न ईप् । यदा चतुर्दश-
संख्यकानि वर्षाणि इति शाकपार्ष्णिवादि; तेषाम् अन्ते इति इतत् ।
5. प्रतियहीतुम्—प्रति + यङ् + तुम्; Here the sense of शिच् प्रत्ययः
is expressed by the root. See Tika.

रामः—एवमस्तु ।

भरतः—आर्य्य ! श्रुतम् ? आर्य्य श्रुतम् ? तात श्रुतम् ?

सर्व्वे—वयमपि श्रोतारः ।

भरतः—आर्य्य ! अन्यमपि वरं हर्त्तुमिच्छामि ।

रामः—वत्स ! किमिच्छसि ? किमहं ददामि ? किमह-

मनुष्टास्यामि ?

Eng. Ram.—Let it be so.

Bh.—Nohle sir ! have you heard ? nohle Madam, have
you too ? Venerable sir ! have you also ?

All.—We have all heard.

Bh.—Nohle sir ! I want to have another boon.

Ram.—My darling ! what do you want ; what shall
I give ? what am I to do ?

Beng. রান—তাঁহা হৈ ইউক । ভরত—আৰ্য্য (লক্ষণ) ঔনিগেন ত ? আৰ্য্য (গীতে) ঔনিগেন ত ? তাত (হৃদয়) ঔনিগেন ত ? সকলে—আমরা সকলেই ঔনিলাম । ভরত—আৰ্য্য ! আর একটা বর লইতে চাই । রান—বৎস ! কি চাও ? কি দিব ? কোন কার্য করিব !

ভরতঃ—পাদোপভুক্তো তব পাদুকে মে
 एते प्रयच्छ प्रणताय मूर्ध्ना ।
 यावत् भवानिष्यति कार्यसिद्धिं
 तावत् भविष्याम्यनयोर्विधेयः ॥ ২৫ ॥

Prose.—এতে তব পাদোপভুক্তো পাদুকে মূর্ধ্না প্রণতায় মে প্রযচ্ছ । যাবত্ ভবান্ কার্যসিদ্ধিমেষ্যতি তাবদনয়োর্বিধেয়ো ভবিষ্যামি ।

Eng.—Please give me who bends down his head (or who prostrates himself with his head bent) the pairs of sandals used by your feet, I shall remain subservient to these till you reach the end of your duties (or till your duties come to a finish).

Beng.—আপনার চরণোপভুক্ত পাদুকা নতশিরে প্রণত আয়ার প্রদান করুন । যতদিন না আপনার কার্য সিদ্ধি হইবে ততদিন আমি হেঁসারহেঁ অধীন হ'য়ে থাকিবো ।

Tika.—এতে নম প্রত্যক্ষম্ বর্তমানে তব পাদোপভুক্তো চরণাভ্যাম্ ব্যবহৃত্যে পাদুকে উপানতৌ মূর্ধ্না শিরসা প্রণতায় অবনতায় মে মল্লম্ প্রযচ্ছ দেহি । যাবত্ যাবতা কালেন ভবান্ কার্যসিদ্ধিম্ পিতৃসত্যপালনার্থম্ বনবাসপ্রতীদ্যাপনরূপস্য কার্যস্য সিদ্ধিম্ এষ্যতি প্রাপ্‌স্যতি, তাবত্ তাবন্মন্ কালম্ ন্যাপা (বহু) অনयो: পাদুকयो: বিধेय: वश्य: अधीन: इति यावत् भविष्यामि स्यात्स्यामि । [कार्यसिद्धिरिति पदेन तावत्तथादिरूपा कार्यसिद्धिरपि ध्वन्यते] ।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति श्वत् । उप + भुज् + क्त कर्मणि ।
Qual. पादुके (which is obj. of प्रयच्छ) ।
2. मूर्ध्ना—करणे श्या ॥ प्रणताय ने—सम्प्रदाने ऋषी ।

रामः—(स्वगतम्) हन्तभीः ।

सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।

अचिरेणैव कालेन भरतेनाद्य सञ्चितम् ॥ २६ ॥

Prose.—मया सुचिरेणापि कालेन किञ्चिद् यशः अर्जितम् । भरतेन अद्य अचिरेणैव कालेन (यशः) सञ्चितम् ।

Eng.—Very little fame (or scanty fame) was earned by me and that too after a considerable period of time; but Bharata has today acquired that within a shorter space (within a very shortspace of time).

Beng.—दीर्घ दिने आनि खूब अन्नयशहे अर्जन करेहिनाम । आज्ज उन्नत अत्यल्पकालेहे ताह। अर्जन करिनेन ।

Tika.—मया सुचिरेणापि अतिदीर्घेणापि कालेन किञ्चित् अल्पमेव यशः पितृभक्तिप्रदर्शनादिना कीर्तिः 'अर्जितम्' । (परम्) भरतेन अद्य अचिरेणैव अल्पमेव एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् मद्दयशः इति अध्याहार्यम् । तत् तु स्वार्थत्यागभावभक्तादिप्रदर्शनरूपमिति बोध्यम् ।

Notes.

1. सुचिरेण—adj to कालेन । सुष्ट, चिरम् इति प्रादि । Either चिर (neut.) is the here here ; or चिरेण is a विभक्तिप्रतिरूपक अवयव, here.
2. कालेन — अवयवे द्वितीया ।

.. सीता—अग्रयुक्त ! यं दीयदि खु पुङ्गवजाग्रणं भरदस्म ।
[आर्यपुत्र ! ननु दीयताम् खलु प्रथमवाचनं भरताय] ।

রাম:—তদাস্তু । বত্স ! গৃহ্যতাং । (পাদুকে অর্পয়তি)

ভরত:—অনুগৃহীতৌঃস্মি । (গৃহীত্বা) আর্য্যপুত্র, অমি-
বেকৌদকম্ আবর্জয়িতুমিচ্ছামি ।

রাম:—(সুমন্ত্রমবলোক্য) তাত ! যদিষ্টং ভরতস্য, তৎ
সৰ্ব্বং ক্রিয়তাং ।

সুমন্ত্র:—যদাশ্চাপয়ত্বাযুস্মান্ ।

Eog. Sita.—My noble husband ! this is the first entreaty
(supplication) of Bharat and it should be granted.

Ram.—Let it be so ; my darling take it (offers the pair
of sandals). Bharat.—I am obliged ; (having taken) noble sir !
I want to throw installation-water upon it.

Ram. — Do all those what Bharat desires.

Snmantra.—As the longlived one commands.

Beog. গীতা—আর্য্যপুত্র । ভরতের হৈশ প্রথম আর্পণ, হৈশ
প্রদান করুন । রাম—তা হাই হউক । বৎস ! গ্রহণ কর । (পাদুকা-
যুগল প্রদান করিলেন) । ভরত—অনুগৃহীত হইলাম । (গ্রহণ করিয়া)
হৈশতে আমি অতিথেকদারি নিক্ষেপ করিতে চাই । রাম—তাত !
ভরত যা হা চায় তা হা করুন । সুমন্ত্র—আজ্ঞামানের বেক্রপ আচ্ছা ।

Notes

1. দীযতাং—প্রার্থনায়াম্ লোট । তদ্যদীযতাং । The usual reading
as দীযতে for দীযতি is bad rather read দীযিত ; Sita took all this as
the প্রথমপ্রার্থনা of Bharata and prayed to Rama for it.

2. বত্স—বৎ + স্তা বৎসামি, and hence ভরতস্য ইত্যব কতং সি ৫৪১ ।

3. Remark:—“রাম:—তাত” &c. Here a stage-direction as সুমন্ত্র

विनीक्ष्य should be better. Bharata urges coronation of राम-पादुका and Rama grants it directing Sumantra to do as Bharata wishes.

भरतः—(आत्मगतम्) हन्त भोः ।

अर्ह्यः स्वजनस्य पौरुषचितो लोकस्य दृष्टिचमः

स्वर्गस्यस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

भ्रातृणाम् गुणशालिनां बहुमतः कीर्त्तौ मंहद् भाजनम्

संवादिषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥ २७ ॥

Prose.—शीलान्वितः 'अहं' स्वजनस्य अर्ह्यः, पौरुषचितः, लोकस्य दृष्टिचमः, स्वर्गस्यस्य नराधिपस्य दयितः सुतः, गुणशालिनां भ्रातृणाम् बहुमतः, कीर्त्तौ मंहद् भाजनं, गुणवतां संवादिषु कथाश्रयः (कथाश्रयः) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy of my relatives' respect, popular with the citizens, able to stand the seeing by the public, a beloved son of the king in heaven, much esteemed by my worthy brothers, a glorious receptacle of fame, a subject in conversations of the meritorious (magnanimous), and dear to those who like to see Ram crowned.

Beng.—आनि उरिउञ्जने (पुनरपि) स्वजनवर्गेण प्रकाशाजन, नागरिकगणेर अहुरागास्पद, जनसंघेर दृष्टिगहने समर्थ, स्वर्गत नृपतिर प्रियपुत्र, गुणशालिनां बहुतेर आदरेण गाम्भी, कीर्त्तिर महापात्र, गङ्गनगणेर आलापप्रसङ्गे उल्लेखयोग्य एवं रामेर राज्यालाभ यादेर आकाङ्क्षित तादेवञ्च प्रिय हहेलाम ।

Tika.—'शीलान्वितः' शीलान् इति अन्वितः पुनः 'अहं' पुनरपि 'स्वजनस्य आत्मीयानां अर्ह्यः' जातः । नम कृते राव्यापहारिण्याः मातृदेविषु अहं

स्वजनानाम् अन्वहानिष उत्पादितवान् परम् अधुना स्वचरित्रबलेन पुनरपि तेषाम्
 यज्ञाम् अञ्जयितुम् समर्थः इत्यर्थः । 'पौररुचितः' पौरैः नागरिकैः रुचितः
 तेषाम् अनुरागास्पदम् अहं सञ्जातः । रामे राज्ञे निमित्तम् अहम् पुनरपि अयोध्या-
 वासिनाम् अनुरागम् आह्वयितवान् अस्मि इति भावः । 'लोकस्वरुचिकम्' जनानां दृष्टि-
 सहने समर्थः । नाट्यदोषेषु सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अर्हः आसम्
 अधुना चालितदाघोऽहम् तेषां दृष्टिसहने समर्थः सञ्जातः । 'स्वर्गस्थस्य मृतस्य
 नराधिपस्य दयितः प्रियः सुतः' अहं सञ्जातः । मर्त्ये राज्यं गृह्णीतं ज्ञात्वा पिता
 मयि खेदं विजहौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः खेदभाजनं जातः । 'गुण-
 शालिनां' सदगुणयतनानाम् 'धातृणाम् लक्षणादीनाम् बहुमतः' जातः । मामेव
 राज्यापहारिणं ज्ञात्वा मयि तेषाम् सदगुणशालिनाम् धातृणाम् आदरः आसीत् अधुना
 पुनः अहम् तेषाम् आदरपात्रं सम्भूतः । 'कोत्तैः' यमस्य भ्रातृभक्तिप्रदर्शनरूपस्य
 'महत्' विशालम् उत्तमम् इति यावत् 'भाजनं पात्रम् अहं जातः' । 'गुणयतान्' गुण-
 शालिनाम् उदारानाम् इत्यर्थः 'संवादेषु' आलापेषु 'कथाग्रयः' भरतः स्वस्तु ईदृशम्
 सौभाग्यम् प्रदर्शितवान् इति उल्लेखविषयः, एवं च 'लम्बप्रियाणाम्' लम्बम् रामस्य एव
 राजालाभरूपं प्रियम् कालितं ये तेषामपि सुनन्दादीनाम् प्रियः अधुना जातोऽहम् ।

Notes

1. स्वजनस्य—अनुक्तकर्त्तरि षष्ठी in connection with the कृत्य
 affix यत् in यङ्ये । स्वजनेन is also correct.

2. शोलाश्रितः—शोलीन अश्रितः इति शतम् । Qual. अहम् ।

3. पौररुचितः—पौरैः रुचितः । शतम् । रुच + क्त कर्मणि ।

4. दृष्टिकम्—अमत इति अमः पचाद्यच् । दृष्टेः अमः इति । लोकस्य
 and नराधिपस्य have शेषे ङष्ठी ।

5. गुणशालिनाम्—गुणेन शालन्ते शोभन्ते ये ते इति उपपदतम् । गुण +
 शाल + णिनि कर्त्तरि साधुकारिणि । Qual. धातृणाम् ।

6. बहुमतः—बहु + मन् + क्त कर्मणि वर्त्तमाने । So its अनुक्तकर्त्ता takes
 षष्ठी by "क्तस्य च वर्त्तमाने" ।

7. कथाश्रयः—कथायाः आश्रयः इत्यत्र ।

8. लब्ध प्रियाणाम्—कर्मणि लृङ् । प्रिय इति कृतप्रत्ययान्तशब्दयोगे । लभ् + क्त भावे लब्धम् = लाभः i. e. रामेण राजास्यलाभः । लब्धम् रामस्यराजालाभः प्रियं येषां तेषामिति वट्ट । एते प्रियलब्धानाम् । or लभ + क्त कर्मणि = लब्धम् ; लब्धप्रियं ईः । Who has got the desired वस्तु of Rama's coronation in the shape of his पादुका । Refers to Snmantra and all others who prize Rama's coronation as most desirable one ; Bharata here shows the various ends he has achieved now by this act of सौमित्र and Rama's permission to act as his deputy.

रामः—वत्स कैकेयीमातः । राज्ञं नाम मुहूर्त्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

सीता—हम् ! अज्ज एव्व गमिस्सदि कुमारो भरदो [हम् ! अद्यैव गमिष्यति कुमारो भरतः] ।

रामः—अलुमतिस्से हेन । अद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

भरतः—आर्य्य अद्यैवाहं गमिष्यामि ।

Eng. Ram.—My darling ! son of Kaikeyi ! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita. — Alas ! today will go away Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Nohle sir ! Today I shall start.

Beng. राम—वत्स कैकेयीमातः, राजा बन्धुके एक मुहूर्त्तत्र उद्वेग उपेक्षा करिते नाहे । तारे आज्जे विजय नाडार्थ फिरिया

যাও। গীতা—যাঁ। আজই কুমার ভরত চলিয়া যাইবেন! রান—
অধিক দেরি প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ
প্রত্যাগত হউন। ভরত—দার্যা আজই আসি যাইব।

Tika.—‘সুহৃৎসমি’ স্বত্বকালমপি। ‘নোপেচ্ছীয়ম্’ ন উপেচ্চিতং ভবেৎ,
তত্রৈব রক্ষম্ আবিষ্কৃত্য সা কথিত বরো রাজ্যমভিয়ায়াদিতি ত্বম ‘অয়ং খলু
বিজয়ায়’ (রাজ্যলাভেন সমং বিজয়মপি লব্ধুম) অযোধ্যায়াং প্রতিনিবর্ত্তনাম্ ইতি
भावः। ‘অতিশ্ৰেষ্ঠেন’ রাজ্যভারং পরিত্যজ্য ভরতশিরমত্র অবতিষ্ঠতাম্ ইতি এত
আকাঙ্ক্ষনৌ ত্বং ভারতে স্বেচ্ছাধিক্যম্ প্রদর্শয়িতুম যাবদ্যসি, পরম অধিকশ্রেষ্ঠেন
প্রদর্শ্য অলম, তথ্যসতি রাজ্যস্য ভূতিঃ।

Notes.

1. সুহৃৎসম্—অত্যন্তসংযোমে রথ।

3. বিজয়ায়—কর্মণি ৪র্থী by the rule “ক্রিয়ার্যোপপদস্য অ কর্মণি
স্থানিনঃ”। বিজয়ায়—বিজয়ং লব্ধুম্।

4. প্রতিনিবর্ত্তনাম্—প্রতি + নি + হত + লোটনাম্ কর্ণরি।

ভরতঃ—আশাবন্তঃ পুরেপৌরাঃ স্যাস্থ্যন্তি ত্বহিহুত্বয়া।

তৈশাং প্রীতিং করিষ্যামি ত্বত্প্রসাদস্য দর্শনাৎ ॥ ২৮ ॥

Prose.—পুরে পৌরাস্থিহুত্বয়া আশাবন্তঃ স্যাস্থ্যন্তি। ত্বত্প্রসাদস্য দর্শনাৎ
তৈশাং প্রীতিং করিষ্যামি।

Eng.—The citizens are waiting to see you at Ayodhya.
I shall win their pleasure (satisfaction) by abowing them
this very sign (emblem) of your favour.

Beng.—অযোধ্যা নগরে পুরবাগিগণ তোমাকে দেখিবার আশা
নিরে বহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের
সন্তোষ বিধান করিব।

Tika.—‘পুরে’ অযোধ্যানগরে পৌরাঃ নানরিকাঃ ‘ত্বহিহুত্বয়া’ তবদর্শনকামনয়া
‘আশাবন্তঃ’ আশামিব হৃদয়ে পুঙ্খনাঃ ‘স্থ্যাস্থ্যন্তি’, ‘অহং’ তু ত্বত্প্রসাদস্য’ তবানুগ্রহস্য

तव अनुग्रहचिह्नयोः एतयोः पादकयोर्निवृत्त्यर्थः दर्शनात् प्रदर्शनं न तेषां प्रीतिं तुष्टिम् करिष्यामि उत्पदादिष्यामि ।

Notes.

1. त्वद्दिदृक्षया—तव दिदृक्षा इति इतत् । दृग् + सं + अ—स्त्रियामाप् = दिदृक्षा = द्रष्टुमिच्छा । “आशा” इत्यनेन सङ्गं अभेदे करणे तृतीया, “धान्येन धनवान्” इति वत् ।

2. आशावन्तः—आशा + मत्प ; प्रथमा बहुवचनम्—adj to वीराः ।

3. त्वत्प्रसादस्य—तव प्रसादस्य इति इतत् । कर्त्तृकर्मणोः कृतिइति कर्मणि इष्टो । The पादका will be the token that you are pleased oo all of us, and these will prove your acceptance of राज्य after 14 years i. e. your term.

4. दर्शनात्—ल्यप् लोपे प्रसू । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुषान् ! मया इदानीम् किं कर्तव्यम् ?

रामः—तात ! महाराजवत् परिपालयताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिष्ये ।

रामः—वत्स कैकेयीमातः ! आरुह्यताम् ममाप्रतो रथः ।

भरतः—यदाप्तापयति आर्यः । (रथमारोहतः) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् ।

आय्यमपदद्वारमात्रमपि भरतस्य अनुयात्रं भविष्यामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Somantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect (serve) the prince just as you served His late Majesty.

Sumantra—I shall try if I can drag my existence more.

Ram.—My darling ! Son of Kaikeyi ! please get up into the car before me.

Bharat.—As my noble brother commands. (Both Bharat and Snmantra get up into the car).

Ram.—This way ! Maithili ; this way ! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. শ্রমজ্ঞ—আয়ুহান্ ! আমি এখন কি করিব ? রাম—ভাত ! মহারাজের জ্ঞার কুমারকে পালন করুন . শ্রমজ্ঞ—বদি বেঁচে থাকি চেষ্টা করিব । রাম—বৎস ! কৈকেয়ীপুত্র ! আমার সমক্ষে রথে আরোহণ কর । ভরত—আর্যের যেরূপ আদেশ । (ভরত ও শ্রমজ্ঞ রথে আরোহণ করিলেন) রাম—মৈথিলি ! এ দিকে ; বৎস লক্ষণ ! এদিকে ; আশ্রমদ্বার পর্য্যন্ত আমরা ভরতের পশ্চাৎ পশ্চাৎ যাইব ।

Tika.—‘আশ্রমপদহারমাত্রমপি’ আশ্রমকুটোরদ্বারম্ যাবত্ ন তু অধিকম্ । ‘অনুযাবম্’ যদ্যতয়া भविष्यामः. भरतस्य यात्रायाः अनुवर्तिनः वयं भविष्यामः ।

Notes.

1. মহারাজবত্—মহারাজি ইব ইতি বতিপ্রত্যয়ঃ ।
2. পরিপাল্যতাম্—পরি + পা + ণিচ্ + লোট্ তাম্ কর্মণি । Nom. ত্বয়া ।
3. আরুহ্যতাম্—আ + রুহ্ + তাম্ (লোট) কর্মণি ।
4. আশ্রমপদহারমাত্রম্—আশ্রমস্য পদম্ স্থানম্ ইতি ইতত্ । তস্য দ্বারম্ । তদেব ইতি আশ্রমপদহারমাত্রম্ । মদুরব্ধ্যস্কাদিত্বাত্ নিত্যসমাসঃ । or আশ্রমপদহার + প্রমাণার্থে মাভব্ প্রত্যয়ঃ । আশ্রমস্থানদ্বারপর্য্যন্তমিত্যর্থঃ । used as adverb.

5. অনুযাবম্—অনু যদ্যত্ যাদা যজিন্, বহু । তত্ যদা তদা । Adv. Qual. भविष्यामः । or यात्रायाः पश्चात् इति अनुयावम, an अव्ययीभावसमासः ।

चतुर्थोद्भिः (समाप्तः) ।

प्रतिमानाटकम्

पञ्चमोऽङ्कः ।

(ततः प्रविशति सीता तापसी च)

सीता—अये, उपहारसुमणाइसो सम्मज्जिदो अस्समो ।
अस्समपदविभवेण अणुद्विओ देवसमुदाचारो । ता जाव अय-
उत्तो ण आअच्छदि दाव इमाणं वालरूक्खाणं उदअप्पदाणेण
अणुक्कोसइस्सं । [आर्ये ! उपहारसुमनआकीर्णः सम्मार्जित
आयमः । आयमविभवेन अनुष्ठितो देवसमुदाचारः । तद्
यावदायर्पुत्रो नागच्छति तावदिमान् वालवृक्षान् उदकप्रदानेन
अनुक्रोशयिष्यामि ।]

तापसी—अविग्धम् मे होतु । [अविग्धम् अस्य भवतु] ।

Eng. Sita.—Madam ! the hermitage, that was strewn
with the flowers offered (to the deity) has been cleansed ;
the deity has been worshipped with the (articles that consti-
tute the) property of the hermitage : now let me extend my
sympathy over the young plants by sprinkling water upon
them till the arrival of my noble husband.

Female ascetic,—Let no obstacle overcome you (in this).

Beng.—गीता—आर्ये ! उपहारपुष्पद्वारा मनाकीर्ण एहे आश्रम
मज्जित इहेवाछे । देवाराधाना आश्रमेर अर्थेय्ये द्वावाहे अनुष्ठित
इहेवाछे । এখন যে পর্যন্ত আরাগুজ না আইসেন সে পর্যন্ত এই নব-

जात वृक्षराक्षिर उपर जगत्गेद करतः ईशानेर उपर मयता प्रकाश करि । तापगो—तोनांर कार्थे बाधा ना होद ।

Tika.—‘उपहारमुमनआकीर्णः’ उपहारभूतानि देवचरखे निवेदितानि यानि सुमनांसि कुसुमानि तैः आकीर्णः समाकृतः अयम् आश्रमः सम्राज्जितः’ सम्मार्ज्ज्वा परिष्कृतः, मयेति शेषः । ‘आश्रमविभवेन’ आश्रमस्य यः विभवः ऐश्वर्यम् आश्रमस्य ऐश्वर्यस्वरूपम् यत् पुष्पप्रभृति तेन अनुष्ठितः आचरितः ‘देवसमुदाचारः’ देवतायाः समुदाचारः अर्थना, ‘बालहृत्मान्’ अचिरजातान् हृत्मान् ‘उदकप्रदानेन’ एतेषामुपरि जलसेचनेन ‘अनुक्रोशयिष्यामि’ दयां प्रकाशयामि इत्यर्थः ॥ ‘असौ’ अनुक्रोशन-कर्मणः अविघ्नम् विघ्नाभावः ‘भवत्’ [प्राचंनायाम् आशिषि वा लोट] ॥

Notes.

1. उपहारमुमनआकीर्णः—उपहारस्य or उपहारभूतं सुमनः इति शाक-पार्थिवादि; तैराकीर्णः इति शतम् । आ + कृ + क्त कर्मणि ।
2. सम्राज्जितः—सम् + सृज् + णिच् + क्त कर्मणि ।
3. आश्रमविभवेन—आश्रमस्य विभवस्तेन । करखे तृतीया ।
4. देवसमुदाचारः—देवस्य समुदाचारः इति । सम् + उद् + आ + चर् + घञ । समुदाचार in Swapna. and here is taken to mean “proper rites or decorum” towards someone. Sita says that the आश्रम has now a luxuriant growth of fruits and flowers wherehy देवपूजा is well done. And all this is due to her and her companion’s watering of trees there &c.
5. बालहृत्मान्—बालाः हृत्मान इति कर्मधा ।
6. यावत् आगच्छति—यावद्वयोर्गे भविष्यति लट् । See “यावत् पुननिपात-योन्वट्, 1” So “यावद् एवाति” (iv 25) etc, are bad.
7. उदकप्रदानेन—उदकस्य प्रदानम् इति । करखे श्या ।
8. अनुक्रोशयिष्यामि—अनु + क्रुश् + णिच् + लृट्स्यामि : अनुक्रोश is कृपा

or दया here. Thence here the word means "I shall take pity on these by watering these. .

9. अविव्रम्—विषय अभাব इति अव्ययीभावः । नञतत् will give अविव्रः here in the masc. For विषय is masc. So we have recourse to अव्ययीभावः (अभवि). This foreshadows विषय or molestation of सीता by Ravana.

(ततः प्रविशति रामः) रामः—(सशोकम्)

त्यक्ता तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-

मुद्यम्यापि समाभिषेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः

कष्टं भी नृপতিধূরং সুমহতৌমিকঃ সমুত্কর্ষতি ॥ ১ ॥

Prose.—গুরুণা ময়া চ रहितां रम्यां ताम् अवोध्यাম् पुरीं त्यक्ता कखिलं समाभिषेकम् उद्यम्यापि (गृहीता) मत्सन्निधी आगतः गुणनिधिभरतः रक्षार्थं पुनस्तत्रैव संप्रेषितः (सन्) एक एव सुमहतीन् नृपतिधूरम् समुत्कर्षति—(एतत्) कष्टं भीः ।

Eng. (Then Enters Rama) Rama.—(With grief) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessities for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king (or kingdom)

Beng.—রাম (দুঃখের সহিত)—পিতা ও আমার কর্তৃক পরিত্যক্ত সেই রম্য অবোধ্যানগরী ত্যাগ করিয়া এবং আমার জন্য সবত্র অভিষেক সজ্জার লইয়া গুণনিধি ভরত আমার কাছে এসেছিল । আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি । বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন করছে ।

Tika.—‘गुरुणा’ पिता मृतेन दशरथेन इत्यर्थः (तथा) ‘मया च’ प्रव्रजितेन इत्यर्थः ‘रक्षितां गृह्यां रम्याम्’ अभिरामाम् ‘ताम् प्रसिद्धाम् अयोध्याम् पुरीम्’ नगरोम् ‘व्यक्ता’ विहाय ‘अखिलं’ समयम् ‘मम’ मम कृते ‘अभिषेकम्’ राज्याभिषेकोपयोगि वस्तुजातम् ‘उदयम्’ उत्पद्यमानं गृहीत्वा एव इति यावत्, ‘मत्सन्निधी’ मम सकाशे ‘आगतः’ उपस्थितः ‘गुणनिधिः’ गुणशालो ‘भरतः’ ‘रचायम्’ राष्ट्रपालनार्थम् ‘पुनः’ भूयोऽपि तत्र ‘अयोध्यायाम् एव संप्रेषितः’ प्रस्थापितः सन् ‘एकः’ एकाको ‘एव सुमहती’ सुविपुलाम् ‘शृपतेः’ राज्ञः पुरम् भारम् ‘समुत्कर्षति’ समुद्वहति इति एतत् ‘कष्टं भोः’ इति नूनम् एव दुःखसूचकः व्यापारो भवति । शार्दूलविक्रीडितं वृत्तम् ॥

Notes,

1. उदयम्—उद + यम् + लाप् । Op. “भारमुदयच्छति” । उत्पद्यमान इत्यर्थः । Having taken over, Bharata came to Rama with all अभियेकद्रवा to coronate him as the king.

2. मत्सन्निधी—मम सन्निधिः तत्र इति वृत्तम् । अधिं ७मी ।

3. गुणनिधिः—गुणानां निधिरिति वृत्तम् । Bharata is गुणनिधि, so he came to me with that motive.

4. रचायम्—रचाये इदम् इति निव्यसनासः । But for राजारचा he was sent again back by me.

5. संप्रेषितः—सम् + प्र + णिच् + क्त कर्मणि । Construe मया भरतः सम्प्रेषितः ।

6. सुमहतीम्—सुष्टु महान्, मा ? or सुष्टु, महतो इति प्रादितम् । ताम् । Qual. पुरम् । Rama was so much in sympathy for Bharata's सौभाग्य that even now he expresses grief for the burden entrusted on भरत ।

7. समुत्कर्षति—सम् + उद + कृष् + लट्तिप् ; hears or carries on. Kings always think राज्यापरिपालन as a great burden.

8. कष्टम्—op “अहो महद्भारं राज्ञा नाम” Av. ; “अविशमोयं लोक-

तन्नाधिकारः" Sak V. "राजं हि नाम नृपतेर्महदपीतिस्थानम्" Mud III. Pred to एतत् which again is Nom. to भवति or वर्तते understood here ; constrne एतत्कष्टं भवति ; or अवाययोगे १मा ।

(विमृश्य) ईदृशमेवैतत् । यावदिदानोम् ईदृशशोक-
विनोदनार्थम् अवस्थाकुटुम्बिनीम् मैथिलीं पश्यामि । तत् कुरु
खलु गता वैदेही । (परिक्रम्य अवलोक्य च) अये ! इमानि
खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं
सूचयन्ति । तथाहि—

Eng.—(Having thought) well such is the case with this. Now for the beguiling of such a grief (in order to beguile such a grief), let me look up to Maithili (or find out Maithili) who follows me in all circumstances of mine. Where is Vaidehi gone ? (Having walked round and beholding) well ! these very roots of the trees that have been just now sprinkled (with water) indicate that Maithili has not gone very far. Because—

Beng.—(चिन्ता करिआ) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ইদৃশশোক বিনোদনের জন্য আমার সকলঅবস্থার সহচারিণী মৈথিলীকে দেখি । কোথায় গেল বৈদেহী । (পরিক্রমণ করিয়া ও দেখিয়া) ওহে ! অল্পকালপূর্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই । যেহেতু—

Tika.—ইদৃশম্—इत्यादि । 'एतत्' राज्यासनादिकं यदा 'एतत्' संसार-
यापनम् 'ईदृशम्' एव दुःखप्रदमेव भवति । 'ईदृशशोकविनोदनार्थम्'—उपस्थित-
शोकस्य अपनोदनार्थम्, 'अवस्थाकुटुम्बिनीम्' सुखदुःखादिसर्वावस्थायसङ्चारिणीम्,
'मैथिलीं पश्यामि' [यावदयोनि भविष्यति लट्] । 'प्रत्यग्राभिषिक्ताभि' प्रत्ययम्

अधुनेव अत्यादेव कालात् प्राक् अभिषिक्तानि जलेन आर्द्रीकृतानि वृक्षमूलानि
'सृषयन्ति' प्रापयन्ति ।

Notes

1. ईदृशशोकविनोदनायम्—ईदृशः शोकः कर्मधा; तस्य विनोदनम्, इतत् । तस्मै इदम् तत् यथा तथा इति नित्यसमासः by the dictum "अद्येन सहनित्यसमासः विशेष्यलिङ्गताच्चिति वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटुम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटुम्बिनी सहचरी इति इतत् । तान् । कुटुम्बिनी—पत्नी or सहचरी । A true wife is a companion of her husband in all circumstances; cp "सर्वावस्थामु सहायमूताम्"—sbastri,

3. प्रत्यग्भाषिक्तानि—adj to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अव्यायी-मावः । प्रत्ययम् अक्षिरम् अभिषिक्तम् सुप्सुप् । तानि । अभि + सिच + क्त कर्मणि । Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वेदेहो has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति इतत् । तथादन्या तानिति नञतत् । adj to मैथिलीम् ।

5. वृक्षमूलानि—वृक्षस्य मूलम्; तानि इति इतत् । Nom. to सृषयन्ति । For a similar inference from situations of plants, compare "न सम्मूलयन्ति तावत् वन्यनकोशाः" etc—Sak III.

(रा) भ्रमति सलिलं वृक्षावत्ते^० सफेनमवस्थितम्

दृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।

स्थलमभिपतन्त्यादाः कीटा विले जलपूरिते

नववलियिनो वृक्षा मूले जलक्षयरिखया ॥ २ ॥

Prose.—वृक्षावत्ते अवस्थितम् सफेनं सलिलं भ्रमति, एते दृषितपतिताः

খগা: ক্লিষ্টং জলং ন পিবন্তি । বিলো জলপূরিতে (সতি) আদ্রা: কীটা: স্থলমভিপতন্তি । হ্রদা: মূলো জলদ্বয়রেখয়া নববলয়িন: (সজ্জাতা:) ।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dena being filled up with water wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি (এখনও) আবর্তিত হইতেছে । এই সময় পক্ষিরা তৃষ্ণার্ত হইয়া (জলপানের নিমিত্ত) নীচে নামিয়াছে বটে, কিন্তু ঐ বোলা জল পান করিতেছেনা (অর্থাৎ জল থিতায় নাই ইহার বোলাটে ভাব এখনও কাটে নাই) । গর্ত জলপূর্ণ হওয়ার আত্মশ্রীর কীটরাখি হলে আসিয়া পড়িয়াছে । জল শুষ্ক হইয়া যাওয়ার বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের দ্বারা ঐ মূলগুলি যেন নূতন বলয়ে শোভিত হইয়াছে ।

Tika.—‘হ্রদাবর্তী’ হ্রদানাম্ আবর্তী আবর্তয়ন্তী আলবালো ‘অবস্থিতাম্ সফেনম্’ সয: পতনাত্ ফেনাদুক্তং ‘সলিলম্’ (অদ্যপি) ধমতি আবর্তন্তি । ‘এনৈ বহিতপতিতা:’ বহুয়া সমাক্রান্তা: অতএব জলপানায় ভূমিমবতীর্থা: ‘অপি খগা:’ পবিত্ব: ‘ক্লিষ্টম্’ সয: স্তিতিকাসংস্পর্শাত্ মলিনং ‘জলং ন পিবন্তি’ । ‘বিলো মলো’ জলপূরিতে’ জলাকীর্ণে’ সতি, ‘আদ্রা:’ তজ্জলেন আর্দ্রীকৃতশরীরা: ‘কীটা:’ পতঙ্গা: ‘স্থলম্’ अभिपतन्ति’ উপসপন্তি । ‘হ্রদা: মূলো’ মূলদেয়ে যত্র জলং সীতয়া নিষিষ্টম ‘জলদ্বয়রেখয়া’ সয: एव जलस्य शीषात् उत्पन्नया रेखया ‘नवबलयिन:’ नूतन-बलयसनाया: सज्जाता: इत्यर्थ: । मूलं जलं निषिद्धं तत् तु अधुनैव शृङ्खलां गतम् । परं तस्य शीवचिह्नं न बहिमरेखया परिवेष्टितं मूलं नवबलयभूषितमिव आभाति इति भाव: । हरिणीवचनम् ।

Notes

1. इषावर्त्त—इषावर्त्तम्, आवर्त्तसंज्ञिन् इति तत् । अग्निं ॐ । आवर्त्त is eddy (cp "आवर्त्तः अश्वसंभ्रमः"); then it here means a basin where there is आवर्त्त । आवर्त्तते यः स आवर्त्तः इति अच्, by the rule पचायच्; or इषान् आवर्त्तते इति इच् + आ + इत् + अच्—by the rule कर्मण्यच् । इषावर्त्तम् परितः अवस्थिते आलबाले इत्यर्थः । That which encircles a tree i. e. its आलबाल ।

2. सफेनम्—फेनेन सह वर्त्तमानं यत् तदिति तुलायोगे वक्ष्यीहि । Qual. सलिलम् ।

3. भ्रमति=आवर्त्तते । Cp. अश्वसो भ्रमः above, where भ्रम=अवर्त्त । Nom. सलिलम् ।

4. दृषितपतिताः—दृषिताश्रमी पतिताश्चेति कर्मधा । दृषा + इत् + आताद्यै =दृषिताः । पत् + क्त कर्त्तरि=पतिताः । Qual. खगः ।

5. खगाः—खे (खं) गच्छन्ति इति ख + गन् + ड कर्त्तरि । खं =आकाशम् । The birds usually come down to drink आलबालम्, when it sets off. cp "बिहङ्गानामालबालम् पायिनाम्"—Rag. II.

6. क्लिष्टम्—क्लिष्ट + क्त । शक्तिकासंस्पृशेन दूषितम् इत्यर्थः । Qual. जलम् । Also see our notes under "न क्लिष्टं शिरोपधानम्"—Swapna V. 4.

7. विले—भावे ॐ ।

8. जलपूरिते—Pred. adj to विले । जलेन पूरितं तस्मिन् इति इत् ।

9. अभिपतन्ति—अभि + पत् + लट् अन्ति ; transitive ; its obj. = स्यन्नम् ।

10. मूले—अग्निं ॐ ।

11. जलचयरेखया—जलस्य चयः शीघ्रः इति इत् । तस्या रेखा इत् ; or तदुत्पन्ना रेखेति शाक-पाथिवादित्वात् समासः । तथा । द्वेती श्या ।

12. नववलयिनः—नवं वलयम् वा वलयः इति कर्मधा । वलय = बाला bangle. नववलय + मत्वर्थेय इति प्रत्ययः । Plural. Pred to इषाः । As the water

in the আলবাল was drying up, a circle of soft earth was left and these render the tree নববলয়যুক্ত।

রামঃ—(বিলোক্য) অয়ে ! ইয়ং বৈদেহী ! ভীঃ কষ্টম্ ।

Eng. — R—(Having perceived)—Oh ! here is Vaidehi !
Alas ! how pitiable !

যোঃস্যাঃ করঃ শ্রাম্যতি দর্পণেঽপি, স নৈতিখিৎ কলশং বহন্ত্যাঃ ।

কষ্টং বনং স্ত্রীজনসৌকুমার্যং সমংলতাभिঃ কঠিনীকরোতি ॥২

Prose.—অস্যাঃ যঃ করঃ দর্পণেঽপি শ্রাম্যতি সঃ কলশং বহন্ত্যাঃ (অস্যাঃ)
খিৎ নৈতি (ন আবহতি) ? or কলশং বহন্ত্যাঃ অস্যাঃ স (হস্তাঃ) খিৎ নৈতি
(ন প্রাপ্নোতি) । বনং স্ত্রীজনসৌকুমার্যং লতাभिঃ সমং কঠিনীকরোতি (ইতি)
কষ্টম্ ।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper (or hardens the grace of a lady along with a creeper).

Beng.—ইহার যে হাত দর্পণেও (দর্পণ ধরিতেও অথবা দর্পণে প্রতিবিম্ব পতনের) ক্লেশটুকু সহ করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলশ বহনকারী তার সেই হাত খেদ পাইতেছে না । হায় ! বন, নারীজনের কমনীয়-তাকে লতার ছায় কঠিন করিয়া তোলে ।

Tika.—‘অস্যাঃ’ সীতায়াঃ ‘যঃ করঃ’ সুকীমলঃ হস্তাঃ ‘দর্পণেঽপি’ সুকুরেঽপি ললিতয়াবন্ত্যা সুকুরধারেঽপি [যদা সুকুরে প্রতিফলনমানস্তীযম্ অসহমানঃ অপি] ‘শ্রাম্যতি’ শ্রামিষ্যতি নৃপতি (‘অথ’) কলশং জলসেবনার্থম্ ‘ঘটম্ বহন্ত্যাঃ’ ধার-যন্ত্যাঃ স্তম্বলয়ন্ত্যাঃ ইত্যর্থঃ তস্যাঃ স করঃ খিৎ পরিশ্রমং ক্লেশম্ নপতি ন প্রাপ্নোতি ।

यदा स करः बहन्त्याः तस्याः खेदं 'नएति' नावहति [धातूनामनेकार्थत्वात्] । [कथम् एतत् ? ननु वनवासकेशसहनात् एव, इति विशदयति—] 'वन' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यं देहस्य कमनीयताम् लताभिः वल्लरोभिः समं तुल्यं यथातथा 'कठिनीकरोति' कठिनत्वम् अतएव क्लेश-सहत्वम् आपादयति । यदा कमनीया अपि सति का अरण्ये वासादेव कठिनत्वम् भजते अनेन छातसहा च जायते तद्वत् नारीणाम् स्वाभाविकी कीमलता अपि वन-वासात् कठिना सती क्लेशसहा भवति । यदा समं इत्यस्य सार्द्धम्, इत्येव अर्थः । तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनीकरोति तथा तथैव सार्द्धम् स्वभावेन पेलवाम् नारोम् अपि कठिनीकरोति । इति कष्टम्, दुःस्व-जनकम् । उपजातिवृत्तम् ॥

Notes

1. दर्पणे—अधिकरणे ०मी । See Tika.
2. ग्रास्यति—ग्रस् + लट् तिप् । Nom. (यः) करः ।
3. बहन्त्याः—बह् + शतृ + fem ; ६ष्टी १वचन । Qual, अस्याः under-
stood.
4. एति—इष् + लट् तिप् । प्राप्नोति । See Prose.
5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कमन्धा । तस्या सौकुमार्यम् इति इतत्
6. कठिनीकरोति—अकठिनं कठिनं करोति इति अभूततदभावे चि । ततः
क्लेशस्य च लटिष्यम् ।
7. कष्टम्—construe इति कष्टं भवति । Similarly interpret भोः
कष्टम्, वक्तृते etc ।

रामः—(उपेत्य) मैथिलि ! अपि तपो वर्धते ?

सीता—हम् अयग्रउत्तो । जेदु अयग्रउत्तो । [हम् आर्य-
पुत्रः । जयतु आर्यपुत्रः] ।

रामः—मैथिलि ! यदि ते नास्ति धर्मविघ्नः, आस्यताम् ।

সীতা—জং অয়রুত্তো আণবেদি । (উপবিশতি) [যদাংগ-
পুত্রঃ আশ্রয়তি] ।

রামঃ—মৈথিলি ! প্রতিবচনার্থিনীমেব ত্বাং পশ্যামি ।
কিমিদম্ ?

সীতা—সৌম্যসুখহিঅস্স বিঅ অয়রুত্তস্স মুহুরাঅো ।
কি' এদম্ ? [শোকশূন্যহৃদয়স্য ইব আর্ধ্যপুত্রস্য মুগরাগঃ ।
কিমিতত্ ?]

রামঃ—মৈথিলি ! স্থানে খলু কৃতা চিন্তা ।

Eng. R.—(Having approached) Maithili ! do thy ansteri-
ties prosper ?

Sita.—Oh ! my lord (here is) ! Victory be to my lord.

Ram.—Maithili ! sit please, provided your religions per-
formances be not hampered (or If your religious functions
do not suffer).

Sita.—As my noble husband commands.

Ram.—Maithili ! I find you like one asking some answer
from me. Is itso (or what is the matter) ?

Sita.—The colour of my noble husband's face is like that
of one who is beset in grief. What is it ? (or what is
the matter ?)

Ram.—Maithili ! you have rightly hit upon the point.
(Or it is quite proper that I feel anxious).

Beng.—(অগ্রসর হইয়া) মৈথিলি ! তপস্কারী শ্রীবৃদ্ধি হইতেছে ত ?
সীতা—আঁ আর্ধ্যপুত্র । আর্ধ্যপুত্রের জর হোক । রাম—মৈথিলি !
যদি তোমার ধর্মকার্যে বিঘ্ন না হয় তবে উপবেশন কর । সীতা—আর্ধ্য-
পুত্রের যে আদেশ । রাম—মৈথিলি ! মনে হচ্ছে তুমি কিছু জানতে

ठा० । ठिक कि ? (व्यापार कि ?) । गीता—शोकं शृङ्गद्वयं वाञ्छितं
 त्वां आर्यापुत्रं शूत्रं भावः ; एकं व्यापार ? राम—दैवधिनि ; तूनि
 ठिकहे भेवेह ; (अथवा आनि चिन्तनं विषयं हे चिन्ता करिवाहि ;
 आनि वे विषयं चिन्तितं हेवाहि उह) चिन्ताहे विषय ।)

Tika.—‘अपि किं तपः’ वने आनन्दमहादिरक्षकं तपः वर्द्धति उन्नतिम्
 आरोहति ? ‘यदि नास्ति धर्मविघ्नः’ धर्मकृत्यस्य ते काचित् बाधा न जायते चेत्
 ‘आसताम्’ उपविशताम् त्वया । ‘प्रतिवचनार्थिनीम्’ कस्यचिद्विषयस्य प्रत्युत्तरम्
 प्रार्थयमानाम् इव ‘त्वां पश्यामि’ लक्ष्यामि कस्यापि प्रष्टव्यस्य उत्तरम् कामयमाना-
 मित्यर्थः त्वां लक्ष्यामि । तदनुद्धि ‘इदं’ वस्तु ‘किम्’ भवेत् । ततः सीता आह—
 शोकं शृङ्गद्वयस्य शोकेन शून्यं वाञ्छितं नरहितं हृदयं मनो यस्य तादृशस्य जनस्य इव
 आर्यापुत्रस्य सुखरागः’ सुखच्छविः भवति । ‘एतत्’ वस्तु किं स्यात् । ‘स्थाने’ यथार्थम्
 कृता चिन्ता त्वम् युक्तं चिन्तितवती ; यदहम् एतादृशः भवानि तत् यथार्थम् एव त्वम्
 निश्चितवती । यदा ‘स्थाने’ यथार्थं युक्तमेव [अथयमेतत् । ‘युक्ते’ ‘साम्प्रतं स्थाने’
 इत्यमरः] चिन्ता कृता भया चिन्ताविहिता । यत् मया चिन्तितं तत् यथार्थमेव
 सत्यमेव । यदा यत् मया चिन्ता कृता तत् स्थानेन्यायम् एव भवति यतः चिन्ता
 योग्ये एव विषये मया विहिता । स्वचिन्तानेव रामः विवक्षोति कृतान्त्यादि-
 शोकेन ।

Notes.

1. इम्—इति सन्ध्या मे अव्ययमत्र इति प्रागुक्तम् ।
2. धर्मविघ्नः—धर्मस्य विघ्नः इति इतत् ; वि + ङ्न् धञर्थे क = विघ्नः, बाधा ।
 धर्म was here her religious performances including watering
 of trees etc.
3. आसताम्—आस् + लोट् ताम् कर्मणि ।
4. प्रतिवचनार्थिनीम्—प्रतिवचनम् कस्यचित् प्रष्टव्यविषयस्य प्रत्युत्तरम् अर्थ-
 यते कामयते, इति प्रतिवचन + अर्थ + णिन् स्त्रियाम् । प्रत्युत्तराकाङ्क्षिणी । तान् ।

Qual त्वाम । Thus our poet skillfully turns the topic of conversation.

5. शोकशून्यहृदयस्य—शून्यं वाञ्छान्नागरहितम्; शून्यं हृदयं यस्य तस्माति वपुः । शोकेन शून्यहृदयः । इतत् । तस्य । Adj. used substantively. उपमान of आर्यापुत्रस्य ।

6. मुखरागः—मुखस्य रागः रक्तिमा इविः इति इतत् । Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. स्थाने—अव्ययम् । Proper ; right ; cp. “स्थाने हवीकेश तव प्रकीर्त्या जगत् प्रहृष्यत्यनुरजाते च” Gita ; and “स्थाने भवानेकनराधिपः सन” &c. See Tika.

N. B.—Here क्तिवते for कृता would have been more explicit to bring out that Rama was thinking something.

राम—कृतान्तशल्याभिहिते शरीरे तथैव तावद्धृदयव्रणो मे ।

नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

Prose.—कृतान्तशल्याभिहिते मे शरीरे हृदयव्रणः तथैव तावत् । तत्रैव तत्रैव नानाफलाः शोकशराभिघाताः पुनः पतन्ति ।

Eng.—The sore of my heart is still as before (or etill fresh) in my body (person) that was wounded by the arrows of ontrageous fortune (or by the missiles of my misfortune). Again and again the stinge (the strokes) of the shafts in the shape of grief prodncing varione (sad) effects, are falling down upon the self-same place.

B. ng.—हृदे वशले निपीडित आमार शरीरे हृदयवेदना लेहे-
कपहे रहिग्राहे । नानाप्रकार (दारुण) फलदायक शोके शरीर
(विषय) आघात बार बार ठिक लेहे शानेहे पड़ितेहे ।

just now (cp “रामः—सगोत्रम्... (विमृश्या) ...यावदिदानीमोदृशगोकथिनोदनायं
मौचिलो दृश्यामि” ante V) and also his खेद for this present plight
of her beloved wife Sita (cp “भोः कष्टम् योष्याः करः शान्त्यति दर्पणेपि
स नैति खेदं कलशं वहन्त्याः”), and lastly his internal thought
as how to perform his father’s वार्षस्वरयाज्ञाह (cp “श्वस्तवभवतस्तातस्य
संवत्सरयाज्ञविधिः...तत्कथं निवर्तयिष्यामि इति चिन्त्यते मया,” infra). These
six thoughts were the शोकगराभिघाताः that one after another
fell on his wounded heart.

सीता—अयमउत्तम को विश्व सन्दावो । [आर्यपुत्रस्य क
इव सन्तापः] ।

रामः—श्वस्तवभवतस्तातस्यानुसंवत्सरयाज्ञविधिः । कल्प-
विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्तयि-
ष्यामीति तच्चिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my
venerable father. Manes desire to have oblations in accord-
ance with the rituals (ritualistic scripts). And I am thin-
king how I shall perform it. Or—

Beng. गीता—आर्य कि प्रकार गृहाप ? राम—पूजनीय पित्र-
देवैर वार्षिक श्राद्धवाचना आगामी कलाहै । कलविधि अशुभारे
पिण्डदानादि क्रियाहै पितृगणैर काम्य । ताहा किरूपे सम्पन्न करिव
ताहाहै आनि तावितेहि ; अथवा—

Tika.—‘क रव’ कोदृशः खलु अनिवर्चनीयः, ‘सन्तापः’ मनोव्याधिः शान्त्यपुष्टस्य
वृत्तिः । ‘शः’ शानामिनि दिवसे [‘व्यवमेतत्’] ‘अनुसंवत्सरयाज्ञविधिः’ संवत्-
सरम् संवत्सरम् अनुष्ठेयः याज्ञविधिः श्राद्धवाचना श्राद्धनुष्ठानम् इति । ‘कल्प-

विशेषेण' कल्पसूत्रानाम् विशेषेण विशिष्टानाम् अथत्कुलप्रतिपादितानाम् कल्प-
सूत्रानाम् अभिमतमनुसृत्य इत्यर्थः 'निवपनक्रियाम्' पिण्डप्रदानादिक्रियाम् 'पितरः
इच्छन्ति" कामयन्ते । 'निर्वत्तयिष्यामि सम्पादयिष्यामि' इति एतन्मया चिन्त्यते ।
तथादेव शोकात्स्थ इव मे सुखरागः इति ।

Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरश्चाहविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम् । अवयोभावः । As अवयोभाव words are usually adverb, so we now add अश्चादि अच् to make it an adj. as in परोक्षक्रिया । Now अनुसंवत्सरम् (अनुष्ठेयं) शब्दम् इति कर्मधा । तस्य विधिः वाक्या करणीयता इति इतत् । Nom. to वर्त्तते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवयोभाव । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यक्षिकम् । तादृशम् आहमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक आह, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास (see Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषेण इतत् । करणे इया ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोकः निवपनानि दास्यति" । निवपनरूपाक्रिया रूपककर्मधा । यदा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निर्वत्तयिष्यामि—निर्व् + वृत् + णिच् + कृट् स्यामि । This thought of पितृआहसम्पादद tormented and worried Rama. Thns Rama gives answer to Sita's enquiry (i) why he was संशोक and what

just now (cp "रामः—सशोकम्...(विमृश्य)...यावदिदानीमोदृश्यशोकविमोदनार्थं नैषिलीं पश्यामि" ante V) and also his खेद for this present plight of her beloved wife Sita (cp "भोः कष्टम् योस्याः करः आस्यति दर्पयेपि स नैति खेदं कलशं वहन्त्याः"), and lastly his internal thought as how to perform his father's वात्सरिकश्राद्ध (cp "श्वस्तवभवतस्तातस्य स'वत्सरश्राद्धविधिः...तत्कथं निवर्तयिष्यामि इति चिन्तयते मया," infra). These six thoughts were the शोकशराभिघाताः that one after another fell on his wounded heart.

सीता—अग्रजउत्तमस्य को विश्व सन्दावो । [आर्यपुत्रस्य क इव सन्तापः] ।

रामः—श्वस्तवभवतस्तातस्यानुस'वत्सरश्राद्धविधिः । कल्प-
विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्तयि-
ष्यामीत्येतच्चिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals (ritualistic scripts). And I am thinking how I shall perform it. Or—

Beng. सीता—आर्य कि प्रकार गडाप ? राम—पूजनीय पित्र-
देवैर वायिक श्राद्धवाचना आगामी कल्यै । कलविधि अनुसारे
पिण्डनानि क्रियाई पितृगणैर काम्य । ताहा किरूपे सम्पन्न करिब
ताहाई आम ताबितेहि ; अथवा—

Tika.—'क इव' कीदृशः खलु अनिर्वचनीयः, 'सन्तापः' मनोव्याधिः आर्यपुत्रस्य
वर्तते । 'वः' आमांमिनि दिवसे ['वयस्यमेतत्'] 'अनुस'वत्सरश्राद्धविधिः' स'वत्-
सरम् स'वत्सरम् अनुसरेयः श्राद्धविधिः श्राद्धवाक्या श्राद्धानुष्ठानम् इति । 'कल्प-

विशेषेण' कल्पसूत्राणाम्. विशेषेण विशिष्टानाम् अद्यत्कुलप्रतिपादितानाम् कल्प-
सूत्राणाम् अभिमतमनुसृत्य इत्यर्थः. 'निवपनक्रियाम्' पिण्डप्रदानादिक्रियाम् 'पितरः
इच्छन्ति' कामयन्ते । 'निवत्तयिष्यामि सम्पादयिष्यामि' इति एतत्तमया चिन्त्यते ।
तथादेव शोकात्तस्य इव मे सुखरागः इति ।

Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरयादविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम् । अवयवीभावः । As अवयवीभाव words are usually adverb, so we now add अश्चादि अच् to make it an adj. as in परोचाक्रिया । Now अनुसंवत्सरम् (अनुष्ठेयं) यादम् इति कर्मधा । तस्य विधिः वाक्या करणीयता इति इतत् । Nom. to वर्त्तते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवयवीभाव । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् आहमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक याद, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास (see Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषेण इतत् । करणीयता ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोवः निवपनानि दासति" । निवपनरूपाक्रिया रूपककर्मधा । यदा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निवत्तयिष्यामि—निर् + हत + णिच् + लुट् स्तामि । This thought of पितृयादसम्पादद tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सयोक and what

was his सन्ताप । क इव—Here इव along with क: indicates something unknown or indescribable. क इव सन्ताप: what unknown pain exists (in आर्यपुत्र) । Compare “त्वदन्धः क इवापह्नारयेत्”—Bharavi, and “कायमिच्छा तयोरासीत् व्रजतः शुद्धवेपथोः” in Raghu I etc.

(रा) गच्छन्ति तुष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे ।

इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम ॥३॥

Prose.—ते (पितरः) येनकेन तुष्टिं गच्छन्ति । ते एव हि मे तां दशां जानन्ति । तथापि तातस्य रामस्य चसानुरूपाम् पूजां कर्तुम् च इच्छामि ।

Eng.—They will attain satisfaction in any way ; because they know my plight (fully well). Still, I wish to perform worship worthy of my father as well as of Ram.

Beng.—तांशरा बे कोन अशुभानेहे ठूटे हहेवेन, केनना निःसशे तांशरा आमार दशा खानेन । तवे पितार ओ रामेर अशुभ पूजा आयि करिते छहे ।

Tika.—‘ते पितरः येन केन’ अद्वहीनेनापि उपचारेण ‘तुष्टिं’ तृप्तिं ‘खलु’ निश्चितं ‘गच्छन्ति’ गमिष्यन्ति [भविष्यत्सामोष्ये लट] । [यतः] ते एव स्वर्गस्थाः अतएव सर्वज्ञाः मे पितरः हि नूनम् ‘मे तां’ वनवासकिन्ना अतः अयं यत्नां ‘दशाम्’ अवस्थाम् ‘जानन्ति’ विदन्ति [इति सत्यम्—परम्] ‘तथापि’ अहम् तातस्य महाराजस्य ‘तथा रामस्य’ पितृभक्तस्य युवराजस्य सम ‘सानुरूपाम्’ उपयुक्ताम् ‘पूजाम्’ याहादिकम् कर्तुम् च इच्छामि । उपजातिवृत्तम् ॥

Notes.

1. सानुरूपाम्—adj to पूजाम् । अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by “आदिभ्यो—” । अनुरूपेण सह वर्तमाना या तानिति तुल्ययोरे बहु । अनुरूप has been here thus treated as a noun. We may also expound रूपम् अनुगतः इति अनुरूपः, प्रादिकम् । Then as before ; or

again रूपस्य योग्यम् अनु रूपम् । अव्ययीभावः । ततः अर्थप्राप्त्यत् । Then बहु as before ; or again अनु रूपयतीति अनु रूपः (कर्त्तरि पचायत्) । Then तुल्ययोगे बहु as before. सहानुरूपम् is also correct by the rule “वोप-सर्जनस्य” । The reading स्वानुरूपम् meaning befitting self and Dasaratha would have been better here.

सीता—अग्रउत्त ! शिवत्तइस्मिदि सद्धं भरदो रिद्धीए ; अवस्मानुरूपं फलोदण्णं वि अग्रउत्तो । एदं तादस्स बहुमद-तरं भविस्सदि । [आर्यपुत्र ! निर्वर्त्तयिष्यति आद्धं भरतः ऋद्ध्या । अवस्थानुरूपं फलोदकेन आर्यपुत्र । एतत् तातस्य च बहुमततरं भविष्यति] ।

Eng. Sita.—My noble husband ! Bharat will ceremonially perform the sradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances). This will be highly accepted by the late (departed) father.

Beng. सीता—आर्यपुत्र ! उन्नत मूर्द्धि सहकारे आद्धि सम्पन्न करिबेन, आर आपनि अवस्थानुरूप फलउल्लेख द्वारा करन । ईहा तातेर (पितार) खुद्दे आनरेर हईबे ।

Tika.—‘निर्वर्त्तयिष्यति’ सम्पादयिष्यति । ‘ऋद्ध्या’ ऐश्वर्येण ऐश्वर्यनिष्पादितो-पचारेण इत्यर्थः । ‘अवस्थानुरूपम्’ वनवासवस्थायाः उपयुक्तम् ‘आर्यपुत्रः निर्वर्त्तयि-ष्यति’ । ‘फलोदकेन’ वनफलेन तथा नदीजलेन । ‘बहुमततरम्’ आहततरम् । ‘भरतस्य आद्धापेक्षया आहततरम्’ रामचन्द्रस्यैव स्वत्वगुणाधिकविकाशात् तथा आह-त्वान्, तेन च मुख्यआद्धाधिकारित्वान् ।

Notes

1. निर्वर्त्तयिष्यति—निर् + क्त + शिच् + लृट्, सति । Nom. भरतः ।
2. ऋद्ध्या—करणे कृतीया । ऋध् + क्तिन् भावे ।

3. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति इतत् ; or रूपस्वयोर्यम् इति अनुरूपम् अव्ययीभावः । rest as before. अवस्था—अव + स्था + अङ् भावे स्तिदा-माप् । आर्थपुत्र is to do यावत् acc. to his own present अवस्था here.

4. फलोदकेन—फलं च उदकम् च इति समाहारः by the rule "जातेर प्राणिनाम् तेनेति—करणे तृतीया । फलञ्च इत्यादौ जातौ एकवचनम् । यदा फलानि च उदकानि च ।

5. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः । बहु + मन् + क्त कर्मणि इति बहुमततरम् ।

N. B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।

स्मारितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः स्वहस्तरचितानि फलानि दृष्ट्वा (नः) वनवासं स्मारितः (मन्) तत्रापि रोदिति ।

Eng. — Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged (placed) with our own hands on the Knsa grass.

Beng. राम—नैषिणि ! पिता कुशेन उपर आमादेन अहं विच्छिन्न फलराशि दर्शन करिष्या आमादेन वनदाग अरण करिष्या मेथाने रोदन करिदेन ।

Tika.—‘तातः’ पूजनोद्यः स्वर्गस्थः राजा ‘दर्भेषु’ कुशेषु कुशानाम्, उपरि इत्यर्थः ‘नः मम स्वहस्तारचितानि’ आत्महस्तेन विन्यस्तानि ‘फलानि दृष्ट्वा वनवास’ आरितः’ अनेन अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थं ‘तदापि’ स्वर्गेऽपि ‘रोदिति’ रोदियति [इति भविष्यत्सामीप्ये लट्] । यः पिता वनवासम् अस्माकम् श्रुत्वा भ्रमम् करोद स अस्माकं यादविधिप्रकारेण वनवासम् कृत्वा स्वर्गेऽपि रोदन-परायणो भविष्यति ।

Notes

1. स्वहस्तारचितानि—स्वस्व (or स्वः) हस्तः इति इतत्, कर्मधा‘वा । तेन रचितानि सञ्जीकृतानि इति इतत् । Qual. फलानि ।
2. वनवासम्—वनेवासस्तमिति सुप् सुपा ।
3. आरितः—कृ + चिच् + क्त ; आरयति इति चिचि रूपम् । Here कृ implies ‘to recollect’ and there is no आधान implied (उत्कृष्टा-पूर्वकम्परण) here, so the root is not नित्ति is चिच् by the ganasnta a “कृ आधाने” । Also see our notes in मानय स आरयति in Rat.

(ततः प्रविशति परिव्राजकवेषो रावणः)

[Then enters Ravana in the guise of a mendicant]

रावणः—(आत्मगतम्) एषभोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,

खरवधकृतवैरं राघवं वञ्चयित्वा ।

স্বরপদপরিহীণাং হব্যধারামিবাহং

জনকনৃপসুতাং তাং হতুঁ কামঃ প্রযামি ॥ ৩ ॥

Eng.—Rav.—(To himself)—Ob ! licentious as I am, I have adopted this form to play foul with Ramchandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronounciation of the text.

Beng. রাবণ (স্বগত)—এইযে আমি অজিতেন্দ্রিয় তাই এই রূপ ধারণ করিয়া আমি, জিতেজ্রিয় এবং স্বরের বিনাশ করণ জন্য আমার সহিত জাতবৈর রামচন্দ্রকে প্রতারিত করিয়া শুদ্ধ মন্ত্রোচ্চারণহীন স্বতাহতির জায় জনকরাজনন্নিনীকে হরণ করিতে ইচ্ছুক হইয়া চলিয়াছি।

Tika.—‘অনিয়তাত্মা’ অনিয়তঃ অজিতঃ অবশীকৃতঃ আত্মা ইন্দ্রিয়াণি মনো বা যস্য স ইতি অজিতেন্দ্রিয়ঃ অহম্ ‘এতদ্রূপম্ পরিব্রাজকবৈধম্ নৃপতীত্বা’ ধারয়িত্বা ‘নিযতং’ জিতেন্দ্রিয়ং ‘স্বরবধনতবৈরং’ স্বরস্য বধেণ বিনাশেণ কৃতম্ আচরিতম্ উত্পাদিতং বৈরং যন্তু তা বৈন তাড়য়ম্ ‘রাম’ বস্বয়িত্বা প্রত্যয় স্বরপদপরিহীণাম্ স্বরেণ উদাত্তানুদাত্ত-স্বরিতা ইতি ত্রয়াশ্চাম্ স্বরভেদানাম্ যুক্তীস্বারথেন তথা পদেণ মন্তবগংণ চ পরিহীণাম্ রহিতাম্ অশুদ্ধস্বরীস্বারথেন তথা বিকলপদীস্বারথেন চ সহ প্রদত্তাম্ ইত্যর্থঃ ‘হব্য-ধারামিব’ হব্যস্য হবনীযস্য চুতস্য ধারাম্ আভূতিম্ ইব ‘তাং জনকনৃপসুতাম্ হতুঁ-কামঃ’ অপনেতুমনাঃ প্রযামি अभिसरामि। অয়ম্ ভাবঃ—সুষ্ঠু মন্তরীস্বারথেন তথা সম্যগুদাত্তাদিস্বরীস্বারথেন চ রচিতা চুতাহুতিঃ দেবতাম্ উপগচ্ছতি [“অগ্নৌ প্রাস্তা-ভুতিঃ সম্যগাদিত্যমুপতিষ্ঠতে”, “অগ্নিসুখাবৈ দেবাঃ” “স রহিবৈপুগচ্ছতি” ইতি] যদি সা আভুতিঃ পূর্বপ্রকারেণ রচিতা ন ভবতি তর্হি সা অসুররাজসম্ভ্রতিমিচ্ছিতী যতি। অত অরস্বী চুতাহুতিরিব পবিত্রা সীতা, সা চ রামেণ রচিতা। বস্বনা কৃৎবা যদা রামং দূরং

नेष्यामि तदा सा अरचिता भवेत् । तत्काली रघोर्बंशोद्भूत खलु अहं यादृक् स्वर-
पदपरिहोनां हताहृतिम् हरामि तादृगेव रामविहीनाम् सीताम् अपि हर्तुम् अभिलाषी
सन् उपसर्पामि । उपमालङ्कारः । रामोऽत्र स्वरपदेन सह सीता च हव्यधारया सह
उपमीयेते । मान्निनीवृत्तम् ॥

Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावण up to अनुहाम्यामि should be आत्मगत । Otherwise his disparaging saying as अनिय-
तात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यन् + क्त कर्मणि नियतस्तत्त्वादप्योऽनियतः इति नञ्-
समासः । अनियतः आत्मा (मनः) यस्य स इति बहु । Qual. अहम् under-
stood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम् ; adj to Ram ; or It means surely नियतम्,
and qualifies वचयित्वा । As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy ।

4. खरवधकृतवैरम्—खरस्य वधः इति इतम् । तेन कृतमिति इतम् ।
खरवधकृतं वैरं शब्दता येन or यजिन्, तम् इति बहु ; adj to रामम् । Khara
was the head of Ravana's forces at दण्डकारण्य । He was killed
by Rama. Hence Rama was his enemy.

6. स्वरपदपरिहोनाम्—स्वरः प्राधान्येन सदात्तादि । पदं मन्त्रवर्णः ।
स्वरय पदं च स्वरपदे इति इन्द्र ; ताभ्याम् परिहोना, ताम् इति इतम् । adj. to
हव्यधाराम् ।

7. हव्यधाराम्—हवाम् = देवतोद्देशेन दत्तं इतम् । हयते अनेन इति करण-

वाधेयं यत्प्रत्ययः । or कर्मणि यत् । तस्य धारा तामिति इतत् । This is compared to जनकवृत्तसुता । हवाधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp “वाधस्य दूरे निर्वृतिम्”—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp “दृष्टोमन्त्रः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । स वाग्वज्रो यजमानं हिनस्ति यद्येन्द्रशब्दं स्वरतोपरागात्” Bhashya. The उपमा is appropriate in point of time and place. See Tika. Also see “हरामि रुदतीं वालाम् अमन्त्रोक्तामिवाहुतिम्” SI. 15.

8. जनकवृत्तसुताम्—जनक एव वृत्तः इति कर्मधा । तस्य सुता तामिति इतत् ।
obj to हर्तुकामः ।

9. हर्तुकामः—ह + तुम् = हर्तुम् ; हर्तुकामः यस्य वह । कामशब्दे मनः-
शब्दे च परे सति तुमुन्प्रत्ययस्य सकारलोपोभवेत् बहुव्रीहौ, see “तुहानमनमोरपि” ।
हर्तुम् कामः वासना यस्य सः इत्येव अर्थः । adj to अहम् ।

10. प्रयामि—प्र + या + लट् निप् । I approach.

(एरिक्रम्य अधो विलोक्य) इदं रामस्य आश्रमपदहारम् ।
यावदवतरामि । (अवतरति) यावदहमपि अतिथिसमुदाचारम्
अनुष्ठासामि । (प्रकाशम्) अहमतिथिः कोऽत्र भोः ।

रामः—(श्रुत्वा) स्वागतमतिथये ।

रावणः—स्नाधु विशेषितं खलु रूपं स्वरेण ।

रामः—(विलोक्य) अये भगवान् । भगवन् ! अभिवादये ।

रावणः—स्वस्ति ।

रामः—भगवन् ! एतदासनमास्रताम् ।

रावणः—(आत्मगतम्) कथमाज्ञप्त इवास्मि अनेन ।

(प्रकाशम्) वाढम् । (उपविशति) ।

रामः—मेयिलि ! पादमानय भगवते ।

सीता—जं अयउत्तो आणवेदि । (निष्क्रम्य प्रविश्य)
इमा आवो । [यत् आर्यपुत्र आज्ञापयति । इमा आपः] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—ज अयउत्तो आणवेदि । [यदायेपुत्र आज्ञापयति]

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

Eog. Rav,—(Walking round and looking below) This is the entrance to the site of Ram's hermitage. Then let me descend (alights). Now I on my part, should adopt the manners of a guest. I am a guest—who is here ?

Ram.—(Having heard) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—(Having looked) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good he to you.

Ram.—Venerable sir | this is the seat for you.

Rav.—(To himself) how it that I am ordered by him ;
(aloud) well, (takes his seat).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. (Going out and entering) here is water.

Rav.—Wait upon (or attend to ; or render service to) this respectable one.

Sita.—As my noble husband commands.

Rav.—(being afraid, lest his stratagem is disclosed) enough !
enough ! (stop please ! stop !)

Beng.—(পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া)
 এইত রামের আশ্রমগৃহদ্বার । তাহা হইলে অবতরণকরি । (অবতরণ)
 এইবার আমি অতিথিসমুচিত আচারের অনুষ্ঠান করি । (প্রকাণ্ডে) আমি
 অতিথি ! কে আছেন এখানে ! রাম—(শ্রবণান্তে) অতিথির স্বাগত ।
 রাবণ—রূপ স্বরের দ্বারা বেশ ভাল ভাবেই বিশেষিত (উৎকর্ষযুক্ত)
 হইয়াছে । রাম—(দেখিয়া) ও ভগবান্ । ভগবন্ প্রণাম । রাবণ—মঙ্গল
 হৌক । রাব—ভগবন্ । এই আসনে উপবেশন করুন । রাবণ—
 (স্বগত) একি ! এ যেন আদেশ করিতেছে । (প্রকাণ্ডে) আচ্ছা ।
 (উপবেশন করিলেন) । রাম—মৈথিলি । পাদপ্রক্ষালনার্থ জল
 আনিয়ন কর । সীতা—আর্য্যপুত্রের বেক্রপ আদেশ । (বাহির হইরা
 পুনঃ প্রবেশ করিয়া) এইবে জল । রাম—ভগবানের শুশ্রূষা কর ।
 রাবণ—(দ্বারা প্রকাশভয়ে ব্যাকুল হইয়া) থাক্ । থাক্ ।

Tika.—‘অতিথিসমুদাচারম্’ অতিথিনা যত্নীয়ম্, সম্যক্, আচারম্ ।
 ‘মাধু বিশেষিত’ রূপ’ সুরীষ’ অস্ব কণ্ঠস্বেন অস্ব রূপ’ সুহৃদ্বাভির্নৈব বিশিষ্টতা
 আদরা । অর্থমর্থঃ—অস্ব রূপম্, সৌন্দর্য্যম্, সমাভ্যসঃ এব দর্শনীয়ম্ । যদা অস্ব
 রূপম্, বপুঃ সমাভির্নৈব এব সুন্দরম্ । অস্ব কণ্ঠস্বরঃ অপি মধুরঃ । অতএব অস্ব
 কণ্ঠস্বরঃ মধুরঃ সন্ অস্ব সমাভিসুন্দরৈ বপুঃ কিমপি বৈশিষ্ট্যম্, (অধিকতরমাধু-
 র্য্যম্) আদিতবান্ । যদা অন্যঃ কসিৎপি অর্থঃ কৰ্ত্তুং শক্যতি, স যথা—অস্ব
 মধুরেণ সুরীষ অস্ব মধুরং রূপম্ সমর্থিত—যাহক্ অস্ব সুন্দরং বপুঃ তাহাণীব অস্ব
 মধুরঃ সুরঃ অতঃ উভযোঃ সুহৃৎ এব সামান্যম্ দৃশ্যতি । [পরম্ অত্র প্রথমার্থে
 সাধীযান্ ইতি মন্যামহি বয়ম্] । ‘অবিবাদ্যে’ প্রথমামি । ‘কথম্ আভ্যসঃ’ ইত্যাদি—
 অর্থ’ মাম্, আসনযত্নার্থম্ অর্থার্থ্যতি পর’ ইত্যাদি অস্ব প্রমাণশালিত্বম্ যত্ মন্যে
 অর্থম্ খলু অর্থম্ আসনযত্নার্থম্ আদিষ্টোক্তি । অত রাবণঃ স্বমনসি রামস্ব
 চতুর্কণ্ঠম্ নৈব বিশেষয়তি । ‘পাশম্’-পাদপ্রক্ষালনার্থ জলম্ । ‘শুশ্রূষ’ শুশ্রূষা কুরু
 বরাদিপরিস্কাহনে পরিচর । ‘মায়া প্রকাশনপদার্থোক্তভূতা’ রাবণঃ মাযয়া (কপ-

टिप्पणी) एव परित्वाजकदेषं गृहीत्वा आयातः । सीता यदि अस्य पादौ स्पर्शेत् तर्हि अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादिकामविवक्षायाः आविर्भूताः भवेयुः, तथा सति अस्य स्वरूपप्रकाशः स्यात्—तत् खलु मामभूत् इति एतदर्थमेव पर्याकुलः शङ्काकुलः चञ्चलः (भीतः) भूत्वा । 'माया' कपटम् । कपटवेषः । तस्याः प्रकाशनम् स्वरूप-प्रकाशः । तेन तस्मात् आकुलः अधीरः इत्यर्थः । एवं भूत्वा रावण आह "भवतु भवतु" [अवयमंतत् अत्र । सम्भ्रमं दिशक्तिः] । सीताकृता सेवा नी न प्रवर्त्तताम् इत्यर्थः ।

Notes

1. आश्रमपदहारम्—आश्रमस्य पदम् स्थानमित्यर्थः इतत् ; तस्य द्वारमिति इतत् । Ncm. to वक्तुं or भवति understood. यावदर्थोने "अवतरामि" इत्यत्र भविष्यति लट् ।

2. अतिथिसमुदाचारः—अविद्यमाना तिथिर्धस्य स इति बहु । यद्वा अतति सततं गच्छति इति अत + इध्न् = अतिथिः । तस्यः (तदीयः) समुदाचारः इति इतत् । सम् + उट् + आ + चर + चञ् । Obj. of अनुष्ठायामि । Note that अनुतिष्ठामि in लट् should be more appropriate here ; for लट् is to be used in connection with अवय यावत् to denote intinrity, See the role "यावत् पुरानिपातवाञ्छट्" ।

3. आतथये—सम्यग्दाने ऽर्थौ acc. to भाष्य, thus अतिथये सागतं भवतु । or कर्मणि ऽर्थौ by the rule "क्रियावर्गेऽपदस्य च कर्मणि स्थानिनः" । यद्यो is also correct in such cases.

4. विशेधितम्—वि + शिष् + शिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama; it may also be taken to refer to Ravana. Ravana says नम रूपं परित्वाजकदेषं स्वरेण सागतशब्द-स्वरेण साधु विशेधितम् सम्वानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विशेधितम् ।

6. आसाताम—आस + लोट तान कर्मणि । Nom. त्वया or भवता ।
7. आश्रितः—आ + श्रप् वुरादि ऋ कर्मणि । आश्रित also. I am ordered as if. See Tika.
8. भगवन्—सम्प्रदाने ऋषी or कर्मणि ऋषी as in अतिथये ; or Acc to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियावहणमपि कर्तव्यम् . See ante. It is usual to offer पाय, आसन &c to a guest.
9. यशस्वय—यशस्यां कुरु इति यशुपाशब्दात् शिच् + लोट हि = टिलीप with इटवदभाव by "प्रातिपदिकात् धात्वर्थे शिच् बहुलनिटवच्च" । or य + सन् शिच् (सार्धे) + लोट हि । See Act IV. यशुपस will serve the purpose equally well without शिच् and will be better.
10. मायाप्रकाशनपर्याकुलः—मायायाः प्रकाशनमिति इत्यत् । तस्मात् पर्याकुलः इति सुपसुपा । See Tika. भवतु is an अव्यय here meaning "well" or "enough".
11. Remark.—Here put the stagedirection "प्रकाशनम्" before अहमतिथिः though not seen in any edition ; otherwise the address is out of place. See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषीणामरुन्धतो ।

यस्या भर्तेति नारोभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

Prose.—इयमेवम् इयं हि मानुषीणाम् नदी एका अरुन्धती (तत्पुण्या पतिव्रता) । यस्याः भर्ता इति (हेतोः) भवान् नारोभिः सत्कृतः (इति) कथ्यते । यद्वा भवान् सत्कृतः (जनैः) इति नारोभिः कथ्यते ।

Eng.—Amongst the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—(Or being whose husband you are held in respect—So remark the ladies).

Beng.—पृथिवीते मानवीगणेर मध्ये हेनिहे केवल अरुन्धती यार
श्वानी बलिग्राहे आपनि रमणीगणेर श्रद्धार पात्र एकरूप बला हय ।
(अथवा) योशार श्वानी बलिग्राहे आपनि (जनगणेर) श्रद्धार ताउन
ऐकरूप नारीगण बलिग्रा पाकेन ।

Tika.—‘पृथिव्याम् जनति इयं’ सीता हि नूनं मानवीणां मध्ये एका अरुन्धती
अरुन्धतीतुल्या पतिव्रता । [अरुन्धती हि वशिष्ठस्य पत्नी पातिव्रत्येन सा सर्वजन-
पूजितासीत् । तस्याम् स्वर्गे प्रस्थितायाम सत्वाम्] इयं सीता एव सर्वासाम्
रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः ।
[भवतः खलु गौरवम् एष एव प्रकाशयति—] ‘यस्याः’ पतिव्रतायाः अरुन्धती-
कल्पायाः ‘सीतायाः भर्ता पतिः इति’ अननैव हेतुना ‘भवान् नारीभिः सत्कृतः’
आहृतः इति (जनैः) कथ्यते प्रकाशयते । यदा अस्यः एव सानी भवान् इति
अननैव हेतुना भवान्—जनैः सत्कृतः इति नारीभिः सर्वाभिः महिलाभिः कथ्यते ।
पतिव्रतायाः सीतायाः गौरवेण तव गौरवम् इति भावः ।

Notes

1. मानवीणाम—निर्धारं पटो ।
2. अरुन्धती—It means here अरुन्धतीतुल्या । Pred. इयम् ।
Arundhuti was the devoted wife of वशिष्ठ as साहा was of अग्रि,
comp” ददर्श वशिष्ठमन्वासितमरुन्धत्या साहयेवद्विभुर्जम्”—Rag. I.
3. सत्कृतः—सत् + कृ + क्त कर्मणि । आदरानदारयोः सत्सती इति सत्
इत्यस्य गतिसंज्ञा । See Tika Thns Ravana avoids Sita’s पदादिसेवा
to keep his disguise in tact, and to gain Rama’s confidence
by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय, अहमेव शृणूषयिष्ये ।

रावणः—अयि ! छायां परिहृत्य शरीरं न लक्ष्यामि ।
वाचानुवृत्तिः खलु अतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

रामः—वाढम् । (उपविशति)

Eng. Ram.—Then bring water I shall render services.

Ravan—Well, I do not like to avoid the shadow and (at the same time) transgress the body. To please a guest with sweet words is the right (or real) way of (according the rites of) hospitality. I have been honoured ; please take your seat.

Ram.—Very good. (sits down).

Beng.—राम—तबे निर्ये एस, आयिहै सुश्रवा करिब ।

भाव—ओहे छात्रा परिहार करिवा शरीर लज्जन करिते छाहि ना । बाह्येद्वारा तूटि विधानहै (यथार्थ) अतिथि सत्कार । आयि पूजित हईवाछि । आपनि बसत । राम—उत्तम । (उपवेशन करिलेन) ।

Tika.—‘तेन हि’ तथा सति ‘आनय’ आपः आनय अहम् एव श्रुत्वापि ‘पादादिदानेन’ सेवित्य । अथ छात्राभिरादि—‘छात्रां प्रतिविवेकं परिचल्य’ परिचर्या ‘शरीरम्’ कायम् ‘न लङ्घयामि’ न अतिक्रान्तिमुच्छामि । अयमर्थः—छात्रा हि वस्तुनः नित्यानुगमिनी, तां परित्यज्या न कोऽपि शरीरम् लङ्घयितुं शक्नोति, तद्वत् सीता अपि नित्यमेव रामानुगमिनी इति सा तस्या व्रथा इव । तां सीतां परित्यज्या (सीताकृत्याम् श्रुत्वा विहाय) शरीरम् तस्याः कायभूतं रामचन्द्रम् न लङ्घयामि पीडयामि, तस्याः कायभूतेन रामचन्द्रेण विहितं सेवाम् न यद्दीक्षामि । अतएव यथा नया सीतया करणीया सेवा परित्यक्ता तद्वत् तथैव विधेया सेवा परित्यक्तव्या । तेन हि श्रुत्वाप्येव असन् इति भावः । अत्र कोऽपि ध्वनिः विद्यते स तु एवं रूपः—छात्रां परित्यज्या सीतां विहाय शरीरं रामचन्द्रं न लङ्घयामि न विद्वेक्षामि । सीताम् खलु आदौ अपनीय पश्चात् त्वया सहयोगीति इति भावः । ‘वाचापुङ्गवः’ वाक्येन अनुवर्तनम् मुनिपतेन वाक्येन एव तुष्टिसाधनम् खलु यथार्थत एव अतिथिसत्कारः अतिथिपूजा । तत्र मुनिपदवाक्येन अहं पूजितोऽस्मि

सम्मानितोभवामि) [तथाहि “वक्ष्यामि भूमिरुदकं वाक् चतुर्थो च सृष्टता । एतान्यपि सतां वेदेनोच्छिद्यन्ति कदाचन”] ।

Notes

1. यश्च पृथिवी - शु + मन् + विच (सार्थे) + लट्से। or यश्चुषा नामधातु + विच + लट्से। “विचय” इत्यात्मनेपदम्। See act IV. sl. 19 and ante.

2. वाचा—करणे वसीया। Comp “भवतीनां सृष्टयेव निरा कृतमातिथान” in Sak I.

3. क्षायां परिदृश्य शरीरम् न लङ्घयामि—क्षाया being अलङ्घनीय its origin शरीर will also be see, Now—See Tika here for significance,

4. अतिधिसत्कारः—अतिधेः सत्कारः इति इतत् ।

5. वादम्—An अन्यय implyiog स्तोकार (assent),

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । (प्रकाशम्) भोः काश्यप जीवोऽस्मि । साङ्गोपांगवेदमधीये, मानवोयं धर्मशास्त्रम्, माहेस्वरम् योगशास्त्रम्, वार्हस्पत्यमर्थशास्त्रम्, मेधातिथेर्न्यायशास्त्रम्, प्राचेतसं आदिकल्पं च ।

रामः—कथं कथं आहं कल्पमिति ।

रावणः—सत्त्वाः श्रुतीरतिक्रम्य आदिकल्पे स्पृहा दक्षिता । किमेतत् ?

रामः—भगवन्, भ्रष्टायाम् पिष्टमत्तायाम् आगमः इदानीमेव ।

Eog. Ravan—(to himself) Now I shall show the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud) well ! I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or code or institute of Mann, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetas.

Ram.—What ! what ! the ritualistics pertaining to Sradh !

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter ?

Ram.—This is now the scripture since I have lost my father.

Beng. রাবণ—(স্বগত) আমিও এখন ব্রাহ্মণোচিত আচারের অহুষ্ঠান করি। (প্রকাশ্যে) ওহে আমি কাশ্যপগোত্র। সাক্ষোপাঙ্গ বেদ, মহুপ্রণীত ধর্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেঘাতিথি বা গোতমরচিত ন্যায়শাস্ত্র, এবং প্রচেতা মুনির শ্রাদ্ধকর অধ্যয়ন করিয়াছি। রাম—কি কি শ্রাদ্ধকর। রাবণ—সমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকরে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি ? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শাস্ত্রেই ত প্রয়োজন।

Tika.—‘ব্রাহ্মণসমদাচারম্’ বিজীৰ্ণিতম্ আচরণম্। অনষ্টাঙ্গানি করি-
আমি [যাবদ্যৌ লুপ্তং সতযুক্তঃ ইতি প্রাপ্তম্। অতঃ অনতিষ্টানি ইত্য-
বান্ সাধীযান্ পাঠঃ]। ‘সাক্ষোপাঙ্গবেদম্’—অঙ্গানি চ উপাঙ্গানি চ তৈঃ সচ্
সমুদঃ বেদান্। বেদাঃ অঙ্গাঃ—স্বক্, সাম যজুর্ঘর্ষবেদিত। তৈর্বা বেদানাম্ বঙ্

अङ्गानि, यथा—जिज्ञा (pronunciation and phonetics), कल्पः (ritualistics), व्याकरणम् (grammar), निरुक्तम् (lexicon) छन्दः (prosody) ज्योतिःशास्त्रम् च (astronomy)। उपाङ्गानि च चत्वारि—यथा, पुराणम् (history), न्यायः (Logio), मौमांसा (the vedio philosophy) धर्मशास्त्रम् च (works on law, sociology and religious functions). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अधम अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यदा अतीतसामीप्ये लट् । सद्यः एव एतेषाम् अधाद्यन्तम् समाप्तम् इति भावः । [ननु अन्यत् किमपि शास्त्रम् त्वया अधीतम् इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृति-शास्त्रम् । साहचर्यं महेन्दरेण रचितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गनिर्देशकं तन्त्रशास्त्रं वा, मेधातिथिः मेधातिथिरचितम् गीतमरचितम् इत्यर्थः न्यायशास्त्रम् तर्कशास्त्रम् । 'प्राचेतसम्' प्राचेतसा मुनिना रचितं 'श्राद्धकल्पम्' श्राद्धविधिवोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतीः शास्त्राणि' [श्रुतिशब्दस्य "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलकत्वात् अथ श्रुति-शब्देन सर्वाण्येव शास्त्राणि लब्धान्ते] । 'अतिक्रम्य' वृत्तिक्रम्य ॥ 'मष्टायाम्'—मष्टायाम् 'पितृमष्टायाम्' सपितृकतायाम्, पितरि मृते इत्यर्थः । 'इदानीम्' पितृहोनावस्थायाम् 'एव आगमः' एतत् खलु श्राद्धकल्पम् प्रयोजनम् इत्यर्थः ॥

Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj to अनुदास्तानि । See Tika also for gram. bere.
2. काश्यपगोत्रः—काश्यापम् गोत्रम् यस्य स इति बहु । कश्यापस्य इदम् इति काश्यापम् अण्प्रत्ययः ।
3. साङ्ख्योपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अथ इतरं त्वर एव । तैः सह वर्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.
4. अधीये—अधि + ई + लट्, ए । अतीतसामीप्ये लट् । See Tika.
5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् (औत्सर्गिक) = मानवः

मनुष्यः भगुः ; मानवेन भगुना प्रकाशितम् इति कप्रत्ययः वैधिकः । ततः मानवीयम् ।

The code of Mann as promulgated by his son ordisciple भगु ।

6. माहेश्वरम्—महेश्वरेण प्रोक्तम् or तत आगतम् इति माहेश्वर + अण् = माहेश्वरम् । Qual. योगशास्त्रम् ; implying the science of yoga or Tantra shastra as promulgated by Maheswar, the योगेश्वर ; or माहेश्वरम् means तत्त्व or चिकित्साशास्त्र &c come down from महेश्वर ; and then योगशास्त्र = original aphorisms of yoga and not पतञ्जलि-कृत योगानुशासन । This shows Bhasa's seniority to पतञ्जलि ।

7. ब्रह्मसूत्रम्—ब्रह्मसूत्रिणा प्रोक्तम् तस्य इदम् इति वा कप्रत्ययः । यदा ब्रह्म-
स्पतिः कर्म इति यक् by "पत्यन्तपुरोहितादिभ्यो यक्" । Qual अर्थशास्त्रम् ।
This is referred to in कौटिल्य अर्थशास्त्र and in Mahabharata, and
ब्रह्मसूत्रि was the first writer of अर्थशास्त्र ।

8. प्राचेतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. शाककल्पम् । प्राचेतस
कृति is cited in many legal works.

9. शाककल्पम्—शाकसंक्रान्तम् शाक्य वा कल्पम्, कल्पसूत्रम्, इति शाक-
पार्थिवादि ।

10. मीमांसिणीः न्यायशास्त्रम्—It is logical aphorisms of गौतम ।
Mahabharata santiparvan मोक्षधर्म has called गौतम as मीमांसिणी
(see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corro-
borated this point. So there is no reason to detect the
posterior limit of the date of Bhasa here.

11. अतिक्रम—अति + क्रम् + क्त्वं ; = उपेक्षा ।

12. मूढा—मूढ + अङ् fem ; आश्चर्यातिशयः । Ravana wonders
how Rama has shown so much regard for शाककल्प excepting
other shastras, and asks him "एतत् वस्तु किं स्यात्" (what is the
matter).

13. भट्टायान्—adj to पित्रमत्तायान् । धनञ् + क्त + fem चा ; ३मी ।
भट्टायान् इत्यर्थः ।

14. पित्रमत्तायान्—पितृ + मतृप् = पितृमान् ; तस्य भावः इति तल् = पितृ-
मत्ता । तस्याभित । भावे ३मी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनक्रियाकाले केन पितृंस्तर्पयामि ।

रावणः—सर्वं अङ्गया दत्तं आहम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं
पृच्छामि ।

रावणः—अय्यताम् । विरूढे पु दभाः, ओषधोषुतिलाः, कलायं
शक्रेषु, मत्स्येषु महाशफरः, पक्षिष्वर्ध्राणसः, पशुषुगोः खड्गो
वा इत्येते मनुष्याणांविहिताः ।

Eog. Ravan.—Away with your reserviog ; ask please
(what you like).

Ram. — Venerable sire ! what shall I offer to the manes at
the time of Nivapana ? (i.e offering of water, cakes and the
like)

Ravan.—Anything offered with respect may constitute
the Sradh offering.

Ram.—Venerable sir ! what is offered with disrespect is
discarded (by the manes); I want to know the full parti-
culars here (or I want to know the articles which are
especially offered).

Ravan.—Then pay attectioo please ; Kusa amongst the
grass, sesamum amongst the pulses, kalaya amoogst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinoceros amongst beasts—are specially recommended for manes.

Beng.—রাবণ—পরিহার করিতেছেন কেন ? (সঙ্কটিত হইতেছেন কেন ?) জিজ্ঞাসা করণ। রাম—ভগবন্! শ্রাদ্ধার্চন প্রদানকালে কোন দ্রব্যদ্বারা পিতৃগণের তর্পণ করিব ? রাবণ—শ্রদ্ধা মহাকারে প্রদত্ত হইবে তাহা (পিতৃগণের) পরিত্যক্ত হয় তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে প্রদানের ব্যবস্থা আছে তাই জিজ্ঞাস্ত)। রাবণ—শুভ্র, ভূমিতে উৎপন্ন তৃণশস্যের মধ্যে কুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশকর, পক্ষির মধ্যে বাহ্যগণ পক্ষী, পশুর মধ্যে গরু অথবা গাভী—ইহাই মনুষ্যের পক্ষে বিহিত।

Tika.—অর্চনং পরিচাল্য শ্রাদ্ধকল্পে মৃচ্ছা পরিচাল্য অন্নম্ প্রযোজনং ন ভবেৎ। যন্তু প্রট্টমিচ্ছসি তন্তু পুচ্ছসি। নিবদনকালী পিতৃনু চহ্মিষ্য চন্দ্রকাক্সলিপ্রদানসময়ী কেন কৈঃ বস্তুভিঃ 'তর্পয়ামি' তর্পয়িষ্যামি ইতি ভবিষ্যত্‌সানীয়ে সূট্ ৯। সর্বং যন্তু কিঞ্চিৎপ্রদত্তম্ বস্তু শ্রুত্বা পিতৃভ্যো দত্তম্ তর্পয় শ্রাদ্ধম্ ভবেৎ। শ্রাদ্ধে প্রদেয়ং দ্রব্যং ভবেৎ। শ্রুত্বা দত্তম্ শ্রাদ্ধমিতি হেতুঃ যন্তু কিমপি বস্তু শ্রুত্বা দাতুম্ শক্ত্যাত্‌ ভবান্ ইত্যর্থঃ। 'অনাদরতঃ' অনাদরাত্‌ অশ্রুত্বা প্রদত্তম্ বস্তু পরিচাল্য পিতৃভিঃ অশ্রাদ্ধং ভবতি, [ইত্যর্চনং জানানি পরম্—] বিশেষার্থঃ অক্লিন্ বিষয়ে বিশেষজ্ঞানার্থম্ শ্রাদ্ধে যানি স্তল্ল বস্তুনি বিশিষ্টা প্রদেয়ানি তানি বিজ্ঞাতুমিচ্ছার্থঃ 'অহং পুচ্ছামি। 'বিদ্যে' ধূম্রজাতিষু তৃণেষু দর্শাঃ ক্রমাঃ, 'ঔষধীষু' কলপাকান্তেষু তিলাঃ। কলায়ম্ কাল-মাকবিশেষঃ [? মটর কলায় ইতি বহুভাষা]। মহাশকরঃ—মৎস্যবিশেষ (বহুত পুটী মাছ ?) বাহ্যগণঃ—পক্ষিবিশেষ, রক্তপাদমুখচক্ষুযুক্তাঃ পক্ষী। স্তল্লম্—বস্তুকঃ [বস্তু ইতি ভাষা] মানুযাণাং স্তল্লম্ বিহিতাঃ শ্রাদ্ধে প্রদানার্থং শাস্ত্র-ক্রদমিঃ নির্দিষ্টাঃ।

Note.

1. अलं परिहृता—श्राद्धकल्पस्य आगमं परिहृत्य अलं प्रयोजनं नास्ति । अतः श्राद्धविषयं भवान् यद्येष्टं पृच्छतु ।
2. निवपनक्रियाकाली—कालाधिकरणे ऽमी । निवपनस्य क्रिया इतत् ; यद्वा निवपनम् एव क्रिया इति कर्मधा । तस्य कालः इति इतत् ।
3. अनादरतः—पक्ष्या तसिः । अनादरात् । इती ऽमी ; or अनादरम् आशित्य इति ल्यबलोपे ऽमी ।
4. विशेषार्थम्—विशेषाय इदम्—तद् यथा तथा इति नित्यसमासः ।
5. विरुद्धेषु—निर्दारे ऽमी ; एवम् सर्वत्र बोधम् ।

रामः—भगवन् ! “वा” शब्देनात्र अवगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसम्पाद्यम् ।

रामः—भगवन् ! एष एव मे निश्चयः ।

Eng. Ram.—Venerable Sir ! from the (utterance of the) particle “or”, I understand that there is more.

Ravan.—yes ; there is ; but it is available through might only.

Ram.—Venerable sir ! This is my (firm) determination.

Beng.—राम—भगवन् “वा” এই শব্দটোতে বুঝিতেছি যে আরও কিছু আছে । রাবণ—আছে ; তবে তাহা শক্তিবারা লভ্য । রাম—ভগবান্ এই আমার স্থির সিদ্ধান্ত ।

Tika.—वाशब्देन गौः खड्गो वा इत्यत्र कथितेन “वा” इति वियोजकाव्ययेन अवगतम् ज्ञातं मया यत् अन्यदपि [सामान्यं नपुंसकम्] गावं खड्गं च वर्जयित्वा अन्योऽपि कथित् प्रदेयः जन्तुरस्तीति । ‘प्रभावसम्पाद्यम्’ प्रभावेन आत्मनः शक्त्या एव सम्पाद्यम् लभ्यम् आनीतव्यम् इत्यर्थः ज्ञेयतात् अस्ति । निश्चयः सङ्कल्पः । पितृन् प्रभावलब्धेन द्रव्येण तर्पयामि इति मे निश्चयः सङ्कल्पः ।

Notes

1. বাশ্বেদে—বা ইতি শব্দ; সহস্রপা । করবে ততোধা ।

2. অম্বত—সামান্যে নগ্নমকমিতি ক্রীতলিঙ্গেন নির্দেশঃ ।

3. প্রভাবসম্পাদম্—প্রভাবেণ সম্পাদনমিতি ইত্যত্ ।

4. নিশ্চয়ঃ—নিম্ + চি + প্ । সিদ্ধান্তঃ = সম্বল্পঃ । Rama resolves to offer প্রভাবসম্পাদ্য জীব to his father, for that will prove his extreme শ্রদ্ধা in the matter.

উভয়স্বাস্থি সান্নিধ্যং যদেতৎ সাধয়িষ্যতি ।

ধনুর্বাতিপসি শ্রুতি, শ্রুতি ধনুষি বা তপঃ ॥ ৮ ॥

Prose.—তপসি শ্রুতৌ ধনুর্বা (অস্তি) । ধনুষি শ্রুতৌ তপৌ বা (অস্তি)
উভয়স্বা সান্নিধ্যমস্মি (যদি ইতিশেষঃ) । যদি এতৎ সাধয়িষ্যতি ।

Eng.—Austerities failing, my bow exists ; and my bow failing austerities ;—I have access to both of these ; of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancestor.)

Beng. তপস্তার অগাধ্য হইলে ধনু এবং ধনুর অগাধ্য হইলে তপস্তা—এ উভয়েরই সান্নিধ্য (বোগাযোগ) আধাত আছে । অতঃপা যদি এ দুয়ের দ্বারা উহা সাধ্য হয় । অথবা যদি উভয় কথিত বস্তু পিতৃগণের তৃপ্তি সাধন করিতে পারে ।

Tika. —‘তপসি’ তপস্যায়াঃ প্রভাবে ‘শ্রুতৌ’ তদ্বস্তনঃ স্বামে অসমর্থো সতি ধনুঃ (অস্তি), যদি তপস্যায়া তৎ প্রভাবসম্পাদ্য বস্তু, ন লভ্যে তর্হি’ নে ধনুপা তৎ লভ্য’ স্যাদিত্যর্থঃ । অথবা ‘ধনুষি’ ধনুষঃ প্রভাবে ‘শ্রুতৌ’ তদ্বস্তনঃ স্বামে অসমর্থো সতি ‘তপঃ’ তপস্যায়াঃ প্রভাবে নে অস্তি । [লৌকিকপ্রভাবসা ধনুষঃ তথা অলৌকিকসা তপসঃ ইতি,—] ‘উভয়স্বা’; দ্বয়োরপি ‘সান্নিধ্যম্’ ময়ি যোগঃ ‘অস্তি’ । যদি চেৎ এতৎ তপসঃ তথা ধনুষঃ স্বান্বতরৎ সাধয়িষ্যতি ভবতৃকথিতং বস্তু সাধয়িতুম (সম্পাদয়িতম্) ।

श्रवाति । [यद्वा यदि एतद् भवत्कथित वस्तु पितृणाम् वृत्तिं साधयिष्याति उत्त-
पादयेन्नम] ।

Notes

1. तपसि—भावे ङी by the rule "यस्य च भावेन भावल्लङ्घम्" ।
2. श्रान्ते—श्रस् + क्त कर्त्तरि । Adj to तपसि ; also adj to धनुषि ।
3. धनुषि—भावे ङी ।
4. साधयिष्याति—साध + लृट्श्रति । Nom. एतत् । See Prose and Tika ; or construe thus (मयि) उभयस्य सान्निधामसि, यदि (यतः) तपसि श्रान्ते धनुषा धनुषि श्रान्ते (सति) तपः वा एतत् (प्रभावसम्पादवस्तु) साधयिष्याति i. e. I have both तपोबल and बाहुबल whereby I will get the object achievable by साधवल वा बलबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः . सप्तमशृङ्गे . प्रत्यक्षस्थाणुशिरःपतित-
गंगाम्बुपायिनो वैदूर्यशरामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वी
नाम, शृङ्गाः—यैवैखानसबालखिलानैमिशीयादयोमहर्षयश्चिन्तित
मात्रोपस्थितविपद्भिः श्लाघानि अभिवर्द्धयन्ति ।

Eng. Ravan.—Yes, there are objects achievable by prowess.
They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan.—In the seventh peak of the Himalayas, there
are deers known as Kanchan-paras who sip the water of the
Ganges, falling down upon the head of the visible deity
Mahadeva (or Mahadeva appearing in visible form), and whose

backs are (the hind-portion of whose bodies are) as green as the topaz, and whose speed is just like that of the wind ; they appear and meet their death as soon as they are thought of by sages like Vaikhanasa, Balakhilyas and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their sradh ceremony with them (i.e. their flesh).

Beng.—रावण (प्रभावसम्पाज्जवत्) आहे । ता हिमालये आहे । राम—हिमालये ? तारपर । रावण—हिमालयेर मधुन शून्ये मूर्तिमान् महादेवेर मस्तके निपतित गङ्गावारिपानकारी, वैदूर्यमणिर श्याम जामवर्ण पृष्ठदेश, पवनतुल्य वेगधारी काकनपार्श्व नामे श्यात मृग आहे, वैखानस बालखिल्य नैमिषारण्यवासिप्रभृति मुनिगण चिन्ता करिबामाज्जहे ताहारा उपहित हईरा मृत्नामूखे पतित हय एवं उहादेर द्वाराई (उहादेर नांगद्वाराई) छै मुनिगण श्राद्ध निर्वाह करेन ।

Tika.—‘प्रसन्नस्त्रासुरिः पतितगङ्गाम् पायिनः’—साक्षात् अवस्थितः यो महादेवः—तस्य यत् शिरः मूर्धा तव पतितम् यत् गङ्गाम् गङ्गावारि, तत् पातुं शीलं येषां तादृशः । “वैदूर्यश्यामपृष्ठाः”—येषां पृष्ठदेशः वैदूर्यमणिरिव श्यामवर्णाः भवन्ति । ‘पवनसमजवाः’—पवनतुल्यवेगशालिनः, काकनपार्श्वं नाम मृगाः सन्ति । वैखानसबालखिल्यनिमिषीयादयः—वैखानसः मुनिविशेषः ; बालखिल्यः क्षुद्रकायः पुराणादिख्यातः मुनिविशेषः । नैमिषीयाः—नैमिषारण्यवासिनः अथयः । ‘चिन्तितमावोपस्थितविपरीः’—तैः मुनिभिः चिन्तित एव इति चिन्तितमात्रम्—यदा चिन्तितं चिन्ता । चिन्तामावोऽपस्थिताः मुनीनां समक्षमप्रागताः तथा विपरीः मृत्युं प्राप्ताः । तादृशैः तैः मृतैः “शूद्रानि” अभिवर्द्धयन्ति सम्पादयन्ति ते मुनयः ॥

Notes.

1. सन्ति—अस + लट् सन्ति । Its Nom. is प्रभावसम्पाज्जवत्, नि । And these वत्, are to be found in the हिमालय ।

2. प्रत्यक्षस्याशुशिरःपतितगंगां पायिनः—adj to सृगाः । प्रतिमुखत्वमन्त्रीः इति प्रत्यक्षम्, अव्ययीभावः । ततः अर्श आद्यच्—प्रत्यक्षः directly visible. प्रत्यक्षः यः स्यात्तुः इति कर्मधा ; or अचि प्रतिगत इति प्रत्यक्षः प्रादितत् । प्रत्यक्ष-स्याशोः शिरः इति इतत् । तत्र पतितम् इति उतत् सहसुपा वा । तादृशं गङ्गां इति कर्मधा । [गङ्गायाः अन्वु इति इतत्] । तत् पाशं शीलं येषां ते इति णिनिः ताच्छीर्ष्ये = प्रत्यक्षस्याशुशिरःपतितगंगां पायिनः—उपपदतत् । स्यात् is a name of siva. स्यात्तुवत् निरुल्लिखितध्यानमाश्रित इति स्यात् । See also sect Upanishada,

3. वेदूयंश्यामपृष्टाः—वेदूयमिव श्यामः इति उपमानतत् । तच्छृङ्गम् पृष्टं तेषां ते इति बहु । Here उपमानतत् comes by the rule “उपमानानि सामान्यवचनैः” ।

This shows their lovely appearance and the previous epithet indicates their purity due to pure levelihood.

3. पवनसमजवाः—पवनेन समं इति तत्तत् । तादृशः जवः वेगो येषां ते इति बहु । This epithet shows their power or speed. Qual. सृगाः । Construe—एतादृशाः सृगाः सन्ति । विपद्रेः यैः—नैमिश्रीयादयो आद्यानि अभिवर्धयन्ति ॥ Thus यैः has करणे श्या ।

4. काञ्चनपार्श्वीः—काञ्चनम् पार्श्वं येषां ते इति बहु । These are golden-flanked deer or antelope. Qual. सृगाः ॥ नाम is an अव्यय here denoting प्राकाश = celebrity.

5. वैखानसवालखिल्य—नैमिश्रीयादयः—वैखानसाय (मुनयः) वालखिल्याश्च नैमिश्रीयाश्च—इति इन्द्रसमासः । ते आदयः (आदी वा) येषां ते इति बहु । Qual. महर्षयः ॥ नैमिश + ख = नैमिश्रीय । नैमिशारण्यनिवासिनः इत्यर्थः । वैखानस and वालखिल्य are mighty powerful eages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were horn of Prajapati Brahman's नख and चोम; and

बालखिल्य were pigmy (thumb-like) in size as well among these; comp “प्रजापतेर्नखलोमजाः। येनखास्ते वैखानसा ये यासास्ते बालखिल्याः”। Again बालखिल्य were 60,000 in number and they carried on penance on the branch of a वटवृक्ष being अर्धःसुख (See Maha. Adi). But as these particular types of sages had no connection with Sraddh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सत्रास in various methods; comp “किमनया वैखानसं व्रतमाप्रदानात्” in Sak. I. and “वैखानसी वानप्रस्थः। विखानसा प्रोक्तेन मार्गेण वर्तते इति शेषः”; also “वानप्रस्थयतुर्विधः—वैखानसः उटुध्वरः बालखिल्यावनेवासी तपस्वश्चमदीचते। वनस्थो बालखिल्यो यो वनेहन्तकल-चोवरम्”।

नैमिशोदाः—sages residing in the नैमिश वा नैमिष forest where Sruti related the मारुत to sages assembled there. The forest is so-called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष)। नैमिषे स्थिता इति नैमिश + ष स्थिति = नैमिशोदाः। ष here comes by the rule “इडाच्छः”।

6. महर्षयः—महान् ऋषिः इति कर्मधा। ते। Nem. to अभिवर्द्धयन्ति। Here महत् becomes महा with आत् added by the rule—“आन्महत्तः समानाधिकरणं जातीययोः”।

7. चिन्तितमावोपस्थितविपद्रवः—चिन्त् + क्त कर्मणि। चिन्तितमेव इति चिन्तितमावम्—निबन्धमास of the मयूरवृक्षकादि class। चिन्तितमावम् उपस्थितः इति सहमुपा। तादृशश्चासी विपद्रवोति कर्मधा। यदा—चिन्त् + क्त भावे = चिन्तितम् i.e. चिन्ता। चिन्तितम् एव इति चिन्तितमावम् = चिन्तामावमित्यर्थः। तेन उपस्थिताः इति तत्तत्—सहमुपा वा। Rest as above. तैः। Qual. है। The Rishis are not to kill them, their very thought

bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि + पद् + क्त कर्त्तरि ।

8. अभिवर्धयन्ति—अभि + वृध् + शिच् + लट् अभि ; निर्वाहयन्ति इत्यर्थः ।
By such काचनपार्श्वं सग, the rishis augment their श्राद्धक्रिया, and the manes attain the status of gods thereby.

(रा) तैस्तृपिताः सुतफलं पितरोलभन्ते
द्वित्वाजरां स्वमुपयान्ति हि दीप्यमानाः ।
तुल्यं सुरैः समुपयान्ति विमानवास-
मावर्त्तिभिश्च विषयैर्नवलाद् भ्रियन्ते ॥१०॥

Prose.—तैः तृपिताः पितरः सुतफलं (पुत्रप्राप्तिकम्) लभन्ते, जरां हित्वा दीप्यमानाः स्वम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयैश्च नवलात् न भ्रियन्ते ।

Eng. Satisfied (satiated) with these (i.e. the flesh of the said deer) the manes (really) obtain the fruits of gaining a son ; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—‘तैः’ काचनपार्श्वानां मांसैः ‘तृपिताः पितरः सुतफलम्’ पुत्रस्य उत्पत्तिफलं पुत्रजन्मलाभफलमिति यावत् लभन्ते ; अपि च जराम् वार्त्तिकं तथा वृद्धजनोचितान् अशक्तिं च ‘द्वित्वा’ परित्यज्य ‘दीप्यमानाः’ तेजःप्रदीप्ताः प्रदीप्तकलीबराः इत्यर्थः नित्यदीपनवशात् इति भावः सन्तः ‘स्वम्’ स्वर्गम् ‘उपयान्ति हि’ । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं ‘विमानवासम्’ विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । ‘आवर्त्तिभिः’ पुनः पुनः आवर्त्तनशीलैः संसारभ्रामकैः चिर-परिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः ‘नवलात् न भ्रियन्ते’ न वध्यन्ते, बद्धाः न भवन्ति । प्राज्ञतत्त्वज्ञाभिः संज्ञाः न भवन्ति ; चिरं स्वर्गमधिवासन्ति इति भावः । वसन्ततिलकं हेतुम् ॥

Notes

1. तैः—Refers to काचनपार्यस्य । अनुक्तकर्त्तरि वा करणे ३या ।
2. तर्पिताः—हृप् + शिच् + क्त कर्मणि ; adj to पितरः ।
3. सुतफलम्—सुतस्य पुत्रोत्पत्तेः फलम् इति इतत् । “पुत्रः पिच्छप्रयोजनम्” इति पुत्रस्य जन्मे फलम् खलु पिच्छलाभः । स च पिच्छलाभः (एतैः स्रगैः) मुष्टरूपेण एव घटते इति भावः । In other words this पिच्छलान causes them to rise to higher regions.

4. हिता—ङा + क्ताच् । Its obj. is जरा । It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा ? It evidently means जीर्णता वा चीर्णता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp चीर्णे पुच्छे मर्त्यालोकं विशन्ति) ; if they are तर्पित with such स्रग they abandon their चीर्णपुच्छता and go to divine regions quite shining like gods ; वा जरांहित्वा means abandoning the जरा of संसार and becoming निर्जराः i.e., a god ; and निर्जरस् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last period of their life as पितृs at the end of which have to come back to this world, cf “नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वा इमं लोकं हीनतरं वा व्रजन्ति”—Mundaka

सम् उपयान्ति—From पितृलोक they go to the द्युलोक which is called a higher region.

5. दीयमानाः—दीप (दिवादि आत्मनेपदी) + शानच् कर्त्तरि । Pred to पितरः । हि is here an अन्वय meaning 'indeed' (certainty),

6. विमानवासम्—विमाने वासः तमिति सहस्रपा । विमान—उच्चगृहम् ।
cf. “उच्चैः विमानानि उग्रतानि सप्तभूतिक्रमवनानि । विमानोस्त्री देवयाने

सप्तभूमौ च यादवः ।” इति मेघदूतटीकायां मल्लिनाथः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्तिषु शीलं येषां तैरिति आ + हृत् + णिन् ताच्छीर्ष्य कर्त्तरि । That which causes जनन, मरण and संसारभ्रमण । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोगैः वस्तुभिः ; अनुक्ते कर्त्तरि श्या ।

9. वल्लान्—वल्लमाश्रित्य इति लघ्व् लोपे प्रभौ । हेतौ वा प्रभौ ।

10. धियन्ते—धृ + कर्मणि लट् अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

आपृच्छ पुत्रकृतकान् हरिणान् हुमांश्च

विन्ध्यां वनं तव सखीर्दयिता लताय !

वत्स्यामि तेषु हिमवद्गिरिकाननेषु

दीप्तैरिवौषधिवनैरुपरञ्चितेषु ॥ ११ ॥

Prose.—मैथिलि ! तव पुत्रकृतकान् हरिणान्, हुमांश्च, विन्ध्यां वनं, दयिताः सखीः लताय आपृच्छ । दीप्तैरिव औषधिवनैरुपरञ्चितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । (वा दीप्तैः औषधिवनैरुपरञ्चितेषु इव तेषु इत्यादि) ।

Eng.—Maithila ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).

Tika.—‘तव पुत्रकृतकान्’ कृविम-पुत्रान् पुत्ररूपेण प्रतिपालितान् इति यावत्, ‘हरिणान् द्रुमान् वृक्षान् च’ (तथा) ‘विन्धा’ पर्वतं, घनं’ पञ्चवटीवनं ‘दयिताः प्रियासखीः लताय ‘आपृच्छ’ गच्छामि इति कथयित्वा आमन्त्रयस्व । दीपैरिव अग्नि-प्रज्वलितैरिव औषधिवनैः’ ज्योतिर्लतागुह्यैः ‘उपरञ्जितेषु’ आत्मनः प्रभया उज्ज्वलीकृतैषु तेषु - ‘हिमवद्गिरिकाननेषु’ हिमालयपर्वतवनेषु ‘वत्स्यामि अधुना अहं वसतिं करिष्यामि । यदा दीप्तैः स्वप्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लतागुह्यैः उपरञ्जितेषु संक्रान्तरागेषु इव तेषु - इत्यादि । वसन्ततिलकं वृत्तम् ।

Notes

1. पुत्रकृतकान्—adj. to हरिणान् द्रुमान् च । कृत एव कृतकः अल्पायं कन्; कृविमः इत्यर्थः । कृतकः पुत्रः इति कृतकपुत्रः, पक्षेः पुत्रकृतकः । कर्मधा । “कङ्काराः कर्मधारये” इति विकल्पेन पूर्वनिपातः (?). But the difficulty is that the word कृतक is not included in the list of कङ्कारादिः । So better take it as मयूरव्यसकादि giving पुत्रकृतकः । Or expound it as पुत्रशरीर कृतकश्च इति कर्मधा ; also compare our notes under “पुत्रकृतको पदवीं मगसि”—Sak IV. 16. Also cp. “यत्र द्रुमा अपि रुपां अपि वन्यवोधे”—Uttaracheritam.

2. दयिताः—दय् + क + fem. आ ; adj. to सखीः । प्रिया इत्यर्थः ।

3. आपृच्छ—आ + प्रच्छ + लोट हि । It means आमन्त्रयस्व, यातुमाज्ञां याचस्व &c. According to strict grammar, it should have been आपृच्छस्व—by the rule “आङिनु प्रच्छोः”; compare “आपृच्छस्व प्रियसखमसु तुङ्गमालिङ्गयैलम्”—Megha. But Bhasa as already seen uses such irregular forms, compare also “आपृच्छामि भवते” in Swapna I,

4. दीपतैः—दीप + क, adj. औषधिवनैः ।

5. औषधिवनैः—औषधीनां वनं तैरिति इत् । Himalayan regions are औषधिवनैः उपरञ्जित । Compare—भवन्ति यदौषधयो नन्दनतलपूराः

सुरतप्रदीपाः" —Kalidasa. The epithet suggests that besides Kaushanapa's I will have other glittering herbs too of immense value to all and myself.

6. उपरस्त्रितेषु—उप + रस्त्र + शिच + क्त कर्मणि ।

7. हिमवद्गिरिकाननेषु—हिम + वतुप् = हिमवत् । स एव गिरिरिति कर्मधा । तस्य काननेषु इतन् । अत्रिं ७मी । 8. वत्स्यामि—वस् + लृट् स्यामि ।

सीता—जं अय्यउत्तो आणवेदि । [यदार्यपुत्र आन्नापयति] ।

रावणः—कौशल्यामातः, अलमतिमनोरथेन । न चते मानुषै-
र्दृशन्ते ।

रामः—भगवन् ! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् !

Eng. Sita — As my noble lord commands.

Ravan.—Son of Kansalya ! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir ! do they live in the Himalayas !

Ravan—Yes.

Ram—Then see please.

Tika — 'अतिमनोरथेन' अग्राच्चाकाङ्क्षा अलम् प्रयोजनं न भवेत् मानुषाणाम् असाध्यं वस्तुम् लब्धुमिच्छया अलम् = किमपि न सिध्येत् इत्यर्थः । [अतिशयितः अतिगती वा मनोरथः इति शाक-पार्थिवादिः]

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

भिन्नोमहाणवेगेन क्रीडित्वं वा गमिष्यति ॥ १२ ॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा । महाश्ववेगेन भिन्नो वा क्रौञ्चत्वं गमिष्यति वा ।

Eng. The Himalayas will either show me the golden deer or being pierced through the speed of my arrow it will attain the plight of the Kranncha mountain.

Tika. 'हिमवान्' हिमालयः 'सौवर्णान्' स्वर्णमयान् तान् मृगान् मे मद्यं दर्शयिष्यति वा ? [इति प्रथमः कल्पः, अन्यथा सति स पर्वतः]—'महाश्ववेगेन' मम शराणां वेगेन 'भिन्नः' विदीर्णः वा 'क्रौञ्चत्वं' गमिष्यति' क्रौञ्चपर्वतस्य दर्शां प्राप्स्यति । यथा क्रौञ्चगिरिः परशुरामस्य शरेण विदीर्णमासीत् तद्वत् अयमपि मम शरेण तादृशो भविष्यति । [तथाहि "पुरा किलभगवतो देवान् धूर्जटेः धनुरुपनिषदम् अधीयानेन भगुनन्दनेन सुन्दस्य स्वर्ज्या क्रौञ्चशिखरिणम् अतिनिमित्तविशिष्टमुखेन हेलया मुनपिण्डभेदं विभेदः ; ततः एव क्रौञ्चक्रोडादिव सद्यःसमुज्ज्वलिते ककिव्रपि ययःचौरनिघ्नो निखिलनपि जगज्जालम् आग्राधितमिति कथा श्रूयते "इति मेघदूत-टीकायाम् मल्लिनाथः] ।

N. B. Krauncha पर्वत was grandson of हिमालय and son of मैनाक । Puranas also declare—He was piered by both परशुराम and कार्तिकेय । परशुराम pierced क्रौञ्च being challenged by कार्तिकेय in the matter of धनुर्विद्यानेगुण्य ; also comp "गुह्यशक्तिसमाक्रान्तः यथा क्रौञ्चाचलौतमः"—अभिषेक II, and Maghadnta I. 59 and onr notes there.

Notes

1. सौवर्णान्—सुवर्णेन निर्मितम् इति सुवर्ण + अच्. adj. to मृगान् ।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी । or कर्मणि ४ र्थी ।
3. दर्शयिष्यति—दृग् + णिच् + लृट्प्रत्ययः ।
4. महाश्ववेगेन—मम वाणः इति इतत् ; तस्य वेगः इति इतत् । तेन । करणे श्या ।

6. क्रीडितम्—क्रीडस्य भावः—इति त्व प्रत्ययः । तम्—obj. to गमिष्यति ।
The state of being like Krauncha mount. For Allusion,
See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः ।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते ।

रावणः—(प्रकाशम्) कोशलग्रामातः । इहस्थमेवभवन्तं पूजयति
हिमवान् । एष काञ्चनपार्श्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिष्टिआ अय्यउत्ती वड्डइ [दिष्टा आर्यपुत्रोवड्ड ते] ।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is
his pride.

Ram.—(looking around) What ! Something like a
flashing of the lightning is visible (or something appears as
the flash of the lightning).

Ravan.—(Alond) Son of kansalya ! seated here, as
you are, you are being honoured by the Himalayas ; this is
Kanoban-parsa (gold-bodied) deer.

Ram.—This is (an exhibition of) your Venerable self's
majesty.

Sita.—I congratulate, my noble husband, on your
glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गव्यः 'असह्यः सन्तु' । 'विद्युत्सम्पातः इव'
विद्युत्प्रकाशवत्, किञ्चिदसत्तु विद्युत्प्रकाशवत् दृश्यते [इव उपमायाम्] ।
यदा इव उत्प्रेक्षायाम् । विद्युत्प्रकाशं दृश्यते इत्यहम् उत्प्रेक्षे । रावणमायया
उपस्थापितः काञ्चनपार्श्वं नृगं दृष्ट्वा रामः एवमाह ॥ भगवतः पूजनीयस्य भवतः वृद्धिः

प्रभावः 'एषा' । पूजनीयस्य एव भवतः प्रभावेन अयं काञ्चनपात्रं ; अत्रागतः इत्यर्थः ।
'दिष्टा' सौभाग्येन बद्धंते सन्नतिं गच्छति । तव सौभाग्येनाहम् आनन्दितो भ-
वामीत्यर्थः ।

Notes.

1. Remark—भवतः इहिः—Rama puts enormous confidence on disguised परिव्राजकवेपरावण and says that all this is due to his Majesty and Sita also is glad at this, and Ravana takes full advantage of this.

2. विद्युत्सम्पातः—विद्युतः सस्यातः प्रकाशः इति दत्तम् ; सम् + पत् + घञ् ;
Rama takes the glow of काञ्चनपात्रं मृग as like the flash of विद्युत् ।
This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह + स्था + क कर्त्तरि । Qual.
भवन्तम् ;

4. दिष्टा—अव्यय, वा 3rd sing of the base दिष्टि meaning
luck. हेतोः श्वा ।

5. Remark.—The story of काञ्चनपात्रं मृग is our poet's invention to give रावण an opportunity of carrying away Sita. Rama a simple one, so easily believed in a sage's words and was duped. This is how even now so called "Bhaudas" cheat good householders.

रामः—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्द्धतैष हि पूजायाम् लक्ष्मणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागतः—तातस्य एतानि भाग्यानि । एष हि पूजायाम्
अर्द्धति । हे मैथिलि । लक्ष्मणं ब्रूहि । वा—एष हि (श्राद्धे) अर्द्धति । हे
मैथिलि, (अस्य) पूजायां (विषये) लक्ष्मणं ब्रूहि ।

Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations. Maithili please tell Lakshman. (Or — This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पित्रपूजा) ।

Tika.—सद्दि स्वयम् इह आगतः—[तर्हि स न मन भाग्यवशात् अपितु] तातस्य [खलु] एतानि भाग्यानि एतादृशम् सौभाग्यम् । बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः । एष काञ्चनपात्रः पूजायाम् पित्र-पूजाकर्मणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः । हे मैथिलि । लक्षणं ब्रूहि आह्वय स पूजार्थमेतं सत्कृत्य आनेयति । केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति । अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मणि, सत्कृत्य आनयनादिकर्मणि लक्षणं ब्रूहि कथय । पूजनपूर्वकम् अस्य अथ आनयनम् लक्षणमेव कार्यमिति त ब्रूहि ।

Notes

1. पूजायाम्—विषयाधिकरणे ङमी । It is better to connect पूजायाम् with अर्हति । This काञ्चनपात्रं मृग is fit for पित्रपूजा i.e. आह । So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह + लट् तिप् । योग्यो भवति । Nom. मृगः ।

3. भाग्यानि—गौरवे बहुवचनम् ।

4. Remark—This first exp. of ours is more natural ; the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This मृग does not at all behove honour but it is to be befittingly used (सत्कारपूर्वकव्यवहारयोग्य) in पितृपूजा । So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अय्यउत्त ! यं तित्यअत्तादो उवावत्तमाणं कुलवदिं
पयुगग्च्छे हितिसन्दिट्ठो सोमित्ती । [आर्यपुत्र ! ननु तीर्थयात्रात
उपावर्त्तमानं कुलपतिं प्रतुग्गच्छेति सन्दिष्टः सौमित्रिः] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अय्यउत्त ! अहं किम् करिस्सम् ? [आर्यपुत्र !
अहं किं करिष्यामि] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि । [यदायपुत्र आश्चापयति] ।

[निष्क्रान्तो रामः]

रावणः—अये अयमर्घ्यमादायोपसर्पति राघवः । एष
इदानीं पूजामनवेत्त धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered
Sanmitri to welcome (receive) the Kulapati who is returning
from his pilgrimage.

Ram. — Then, Myself shall go.

Sita.—What shall I do my dear ?

Ram.—Wait upon this Venerable one.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now,
finding the deer flying away in disregard of the offering,
Ram fits an arrow to his bow.

Tika. तीर्थयात्रातः तीर्थयात्रायाः [पञ्चाश्वतंसिः] । उपावर्त्तमानम्
प्रत्यागच्छन्तम् 'कुलपतिप्रतुग्गच्छे' उपगम्य सम्भावय इति सन्दिष्टः आदिष्टः त्वया
'सौमित्रिः' सुमित्रापुत्रो लक्षणः [सुमित्रा + इज् वाङ्मादिः] । 'पूजा' सत्कारम्
अनपेक्ष्य उपेत्य । 'धनुरारोपयति' वाणम् धनुषि आरोपयति, शरासनेश्वरसम्मानं
करोति ।

Notes

1. तीर्थयात्रातः—तीर्थं यात्रा इति सहस्रपा । तस्मादिति प्रमोक्षानि स्वार्थेन सत् ।
 2. उपावर्त्तमानम्—उप + आ + हृत् + शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its technical meaning “सुनीनां दशसादस्रं...कुलपतिः &c.—See our Sak I under कुलपति ।
 3. सन्दिग्धः—सम् + दिग् + क्त कर्मणि । Nom. त्वया understood.
 4. गृह्ययस्व—गृह्य (गृह्) + णिच् + लोट् स्व । “विचय” इत्यात्मनेपदम् &c.—
 5. आरोपयति—आ + रुह + णिच् + सट् तिप् ; alternative form is आरोहयति ।
5. Remark—(a) अयमर्चामादाय उपसर्पतिराचवः—Rama had this अर्चा either (i) since when he asked for लक्ष्मणं for पादप्रक्षालनं unto the परित्राजकविष रावण (cp. “तेन हि आनय, आहमीव गृह्ययिष्ये” unto), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्चा was taken by Rama himself to do सत्कार to the पितृपूजायोग्य मृग, as Lak. was not there, to whom he wanted to entrust this duty (cp “अहंतेय हि पूजायां लक्षणं ब्रूहि sl. 13), ; hnt here the poet does not say anything of Rama’s taking of अर्चा again so we prefer the first generalisation and explain that he ran with the अर्चा he had with him to offer सत्कार as is due to a उत्सर्गोक्त पदम् । But it scampered off (धावत्) disregarding the honour or सत्कार that was being rendered unto it (“पूजामनवेत्त्य धावन् मृगं दृष्ट्वा एव राचवः धनुरारोपयति”) and Rama was dragging the arrow for capturing it.

(h) Note that all this story of काचनपार्श्व मृग here is our poet's invention to bring about his desired सीताहरण of the play.

अहो बलमहोवीर्यमहो सत्त्वमहोजवः ।

राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वीर्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने (युक्तम् यत्) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् (भवति) ।

Eng. Oh ! The strength ! O The prowess ! The firmness ! the speed ; that the small number of letters (i.e. only two letters) in the shape of Ram has spread (through) this world is quite legitimate.

Tika.—‘अहो बलम्’ कीदृशी शक्तिः ! ‘अहो वीर्यम्’ कीदृक् सामर्थ्यम् ! ‘अहो सत्त्वम्’ कीदृशी च मनसो दृढता ! ‘अहो जवः’ कीदृक् च धावनवेगः ! “राम” इति अल्पैः शब्दाम् ‘एव अक्षरैः’ वर्णाभ्याम् ‘इदं’ जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत् तत् स्थाने न्यायमेव भवति [“युक्ते हि साम्प्रतं स्थाने” इत्यमरः] ।

Notes

1. बलम्—All प्रतिपदिकार्ये १मा or ऊच्च भवतिक्रियायोगे कर्तृकारके १मा । बल is physical strength ; वीर्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति. and जव is speed.
2. राम—इति योगे प्रथमा by the dictum—कृचिन्निपातेनाभिधानम् ।
3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. “स्थाने भवानेकनराधिपः सन् &c”—Kalidasa.

(रा) एष मृगः एकमूतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—(आत्मगतम्) अय्यउत्तविरहिदाए भयं मे एत्य उपज्जइ । [आर्यपुत्रविरहिताया भयम् मे उत्पद्यते] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear).

Tika.—‘एकप्रुतातिक्रान्तशरविषयः’—एकेन प्रुतेन लक्ष्णेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसीमा येन तादृशः मृगः ‘वनगहनम्’ गभीरम् अरण्यम् प्रविष्टः । आर्यापुत्रविरहितायाः—आर्यापुत्रात् विश्विद्रायाः मे मन भयसुतपयते सञ्जायते ।

Notes.

1. एकप्रुतातिक्रान्तशरविषयः—adj to मृगः । एकन् प्रुतम् इति कर्मधा—; by the rule “पूर्वकालेक सर्वजरत् पुराच नवकीकलाः—” ; प्रु + क्त भावे = प्रुतम् । एकप्रुतेन अतिक्रान्तः इति शतत् ; शरस्य विषयः (range) इति इतत् ; एकप्रुतातिक्रान्तः शरविषयः येन स इति षहु— ।

2. वनगहनम्—गहनं वनमिति कर्मधा ! “कङ्काराः कर्मधारये” इति सूत्रे पठितानाम् कङ्कारादीनाम् आकृतिगणलसुररीकृत्य गहनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः । यद्वा—गहनम् is depth here by लक्षणा । वनस्य गहनम् । or वनञ्च तत् गहनञ्च इति कर्मधा । obj of प्रविष्टः ।

3. आर्यापुत्रविरहितायाः—adj to मे ; आर्यस्य यमुरस्य पुत्रः इति इतत् ; तेन विरहिता इति शतत् । वि + रङ् + शिच् + क्त कर्मणि । यद्वा—वि + रङ् + क्त कर्त्तरि ; तथा सति आर्यापुत्रात् विरहिता इति सुप्सुपा । तस्याः । This is ज्ञाया of her future separation from आर्यपुत्र or Rama.

रावणः—(आत्मगतम्)

माययापहृते रामे सीतामिकां तपोवनात् ।

ह्वरामि रुदतीं वालाममन्वीकृतमिवाहुतिम् ॥१५॥

Prose. रामे मायया अपहृते (सति) तपोवनात् रुदतीं बालाम् सीतान्
अमन्त्रोक्तान् आहूतिमिव हरामि ।

Eng. As soon as Ram is drawn away by dint of magic
(or my stratagem), I shall carry away this helpless and
wailing lady Sita from the penance-grove, just like the
offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं
मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहाय्याम् 'रुदतीं'
क्रन्दन्तीम् 'बालां' नारीं 'सीतान्, अमन्त्रोक्तान्' मन्त्रोच्चारणं विना प्रदत्ताम् आहूतिम्
इव हरामि मुष्णामि । आहूतिः खलु मन्त्रोच्चारणसनाया सती देवतां गच्छति ।
मन्त्रं विना प्रदत्ता चेत् सा रक्षोभिः अपक्रियते । एवम् खलु अत्र रामचन्द्रेण
विरहिताम् अतएव रत्नकङ्कीणाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि भावः ।

Notes

1. रामे - भावे ७मी ।
2. मायया - कुर्यात् तृतीया । Rama was dragged away thence
by Ravana's trick and sita was left there all alone.
3. तपोवनात् - अपादाने १मी ।
4. रुदतीम् - रुद + शतृ ; fem. रया एकवचने । Sita was now
एका (एकाकी) helpless, and wailing through fear of being bereft
of her husband (आर्यापुत्रविविरहितायाः भयमुपपद्यतेति), moreover she
was बाला (a girl of tender age - "आपोदयो भवेद्बाला) and unable to
save herself from a demon like Ravana. Such Sita will I
(Ravana) carry away, as मन्त्रोच्चारणरहिता अहूति is appropriated
by me (the Rakshasa). See Tika also.
5. अमन्त्रोक्तान् - मन्त्रेषु उक्ता मन्त्रोच्चारणेन सह प्रदत्ता इति शतृ । न
मन्त्रोक्ता इति नञ् शतृ । अत्र नञ्समासे कृते सति विधेयविमर्शदोषः प्रसक्तः ।

सीता—जाव उड़जम् पविसासि । (गन्तुमौहते) [यावदुत्तजं प्रविशामि] ।

रावणः—(स्वरूपं गृह्यत्वा) सीते तिष्ठ तिष्ठ ।

सीता—(समयं) हं को दाणि अत्रं [हं क इदानीमयम्] ।

रावणः—किं न जानीषे ।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita, tarry.

Sita. (with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—‘इहने’ चेटने । तिष्ठ तिष्ठ—वराणम् द्विक्रिः । ‘सदपं गृहीत्वा’ आत्मनः रूपम् राक्षसमूर्तिं परिगृह्य इत्यर्थः । ‘हम्’ इति अव्ययम् सन्तुने वा विकाये वर्तते ।

(रा) युडे येन सुराः सदानवगणाः शक्रादयो निजिता

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ स्मातरो ।

दर्पाद् दुर्मतिमप्रमेयवलिनं रामं विलोभ्यच्छलेः

स त्वां हर्तुमनाः विशालनयने प्राप्नोऽस्म्यहं रावणः ॥१६॥

Prose—येन युडे सदानवगणाः शक्रादयः सुरा निजिताः, सोऽहं रावणः, शूर्पणखाविरूपकरणं (शूर्पणखायाः वैरूप्यं) दृष्ट्वा स्मातरो हतौ श्रुत्वा दर्पात् दुर्मतिमप्रमेयवलिनं रामं छलेः विलोभ्य हि विशालनयने त्वां हर्तुमनाः प्राप्नोऽस्मि ।

Eng—I am that Ravana by whom were beaten the gods like Sakra together with the demons, in battles; having perceived the deformity done unto (sister) Surpanakha, and being told of the death of my brothers (Khara and Dushana), I have come, oh wide-eyed one (oh one

of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

Notes

1. सदानवगणाः—दानवानां गणाः इतत् । तैः सह वर्तमाना येते इति तुल्ययोगे बहु ; adj. खुराः । Not only sur but दानवगण too was conquered by me.

2. शक्रादयः—शक्रः आदौ (आदितः) येषां ते बहु । Qual. सुराः ।

3. निर्जिताः—निः + जि + क्त कर्मणि ; constre मया सुराः निर्जिताः ।

4. यूपं गृह्णाद्विषयकरणम्—obj. to दृष्टाः विज्ञातं रूपम् विषयम् प्रादितत् ; तस्य करणम्—इतत् ; यूपं गृह्णायाः विषयकरणम् इतत् । Obj. of दृष्टा । यूपानि (तत्पुल्यानि like a winnowing fan) गृह्णाणि यस्याः सा इति यूपं गृह्णा without डोष् by “नखमुखात् सञ्ज्ञायाम्” for it is a सञ्ज्ञा (name) of Ravana's sister. “पूर्वपदात् सञ्ज्ञायामगः” इति एत्वम् । The story of her नासिकाच्छेदन is too well-known.

5. दर्पात्—हेतौ प्रसी, यदा दर्पमाश्रित्य इति ख्यब् लोपे प्रसी ।

6. दुर्मतिम्—दृष्टा मति र्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. “विनायकाले परिमोहिनी नतिः”—Kirata XIV.

7. अप्रमेयबलिनम्—न प्रमेयः इति अप्रमेयः । नञतत् । प्र + सा + यत् ॥ अप्रमेयं बलमिति कर्मधा । तदस्य अस्तीति इतिप्रत्ययः—तम् ; वा better बलमस्यास्तीति इनिः = बली । अप्रमेयम् यदा तथा बली इति सहसुपेति समासः । Here the बहुव्रीहि समास (अप्रमेयं बलमस्य इति अप्रमेयबल) gives the sense of अप्रमेयबलिनम्, so अप्रमेयबलिनम् is bad in grammar by the dictum “न कर्मधारयात् मत्वर्थो बोधुव्रीहयेत् अर्थप्रतिपत्तिकरः” ।

9. विवोभ्य—वि + लुभ् + णिच् + ल्यप् । As Rama was now caught by विपरीतबुद्धिः so I easily duped him by my strategy.

10. विगाललोकने—विगाले लोकने शस्त्राः सा इति बहु; सम्बोधनपदम् । The epithet not only reflects Ravana's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have "विगालनेर्दे" addressed to Sita.

11. हर्तुमनाः—हर्तुम् मनः यस्य स बहु । ह + तुम् = हर्तुम् । Then मनस्; now the मकार of तुम्— is dropped before काम and मनस्; See "तुह्यमनसोरपि" ante—for the rule here. Ravana here gives his परिचय and intention to carry her away as well; compare —"येन विदामिता लोकाः मदिवासुरराजमाः । अहं सरावसो नाम सीते रक्षोगणै-
श्वरः"—सीताहरणम् ।

12. प्राप्तः—प्र + आप् + क्त कर्त्तरि । Pred. to अहम् (which is nom. to अस्मि ॥ अस् + लट्मि = अस्मि) । Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable; witness मदिवासुरवध and युधामन्युवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति । So Ravana will meet death ere long due to this outrage on Sita, the purest lady serene.

सीता—हं लावण्योष्णाम । (प्रतिष्ठते) [हं रावण्योनाम] ।

रावणः—आः रावणस्य चक्षुर्विषयमागता क यास्यसि ।

सीता—अय्यउत्त ! परित्ताआहि परित्ताआहि । सौमिन्ती
परित्ताआहि परित्ताआहि । [आर्यपुत्र ! परित्तायस्व ! परित्तायस्व ।
सौमित्रे परित्तायस्व परित्तायस्व] ।

रावणः— सीते श्रूयताम् मत्पराक्रमः ।

Eng. Sita.—What ! Ravan.

Ravan.—Ho ! Once fallen before the eyes of Ravan, where will you fly ?

Sita.—Protect ! my noble husband ! protect me ; Save Saumitra save me.

Ravan.—Sita, hear of my valour.

Tika—रावणस्य चक्षुर्विषयमागता—रावणस्य नेत्रपथपतिता 'त्वं' 'क' कुत यास्यसि ।

Notes

1. चक्षुर्विषयम्—चक्षुषोः विषयस्तमिति इतत् । Ohj. of आगता ।
2. यास्यसि—या + लृट्स्यसि ।
3. मत्पराक्रमः—मम पराक्रमः ; इतत् । उक्तकर्म of श्रूयताम् । Why cry for help to your husband or to Lakshmana, just consider my valour now.
4. परिवायस्—परि + वी + लोटस् । Note that वी is धात्मनेपद, so ताहि in "वाहिमां मधुसूदन" &c. is धार्थप्रयोगः । आवेगे or सन्धुर्मे हिदक्तिः ।

(रा—)

भग्नः शक्रः कम्पितो वित्तनाथः क्लृष्टः सोमो मर्दितः सूर्यपुत्रः ।

धिग् भोः स्वर्गं भीतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता ॥

Prose—शक्रः भग्नः (पराजितः) ; वित्तनाथः कम्पितः ; सोमः क्लृष्टः ; सूर्यपुत्रः (यमः) मर्दितः । भोः, भीतदेवैः निविष्टं (अधिप्लुतं) स्वर्गं धिक् । भूमिर्धन्या—यत्र सीता वर्त्तते ।

Eog.—Indra has been rooted out by me ; the lord of wealth is set to trembling (through my fear) ; the moon has been displaced and the son of the Snu (yama) has been pounded (crushed). Fie upon the heaven—that is inhabited by the cowardly gods ; and blessed is this land where dwells Sita.

Tika—'शक्रः भयः' 'सूर्य'पुत्रः' रविगन्धनः यमः 'महि'तः' मयाविदलितः [अतएव] भोः अहो 'भीतदेवैः' भयार्तैः सुरैः 'निविष्टम्' अधिहितं 'स्वर्ग' नाकम् 'धक्' [धिक्शब्दयोगे "स्वर्गम्" इति दिक्षीया] । [अधुना स्वर्गः निन्दाः, परम्—] 'भूमिः पृथिवी एव धन्या' प्रशंसनीया ज्ञाया, [विशेषतः] 'यत्र भूमी सीता वसते' । मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरीम् अजिता त्वामिवाहम् काम्य इति भावः ।

Notes

1. भयः—भृज् + क्त कर्मणि । मया भयः इत्यर्थः । Ravana conquered Indra, Kavera, Moon, Yama, Brahma &c. वितनायः—कुवेरः ।

2. कष्टः—कृप् + क्त कर्मणि । मया कष्टः इत्यर्थः ।

3. सूर्य'पुत्रः—सूर्यस्य पुत्रः इति इतत् । It Refers to Yama, the son of विवस्वान् ।

4. महि'तः—मृद + धिच् + क्त कर्मणि ।

5. भीतदेवैः—भीताः देवाः इति कर्मधा । तैः । भो + क्त कर्तरि ।

6. निविष्टम्—नि + विज् + क्त = कर्मणि । Qual. स्वर्गम् । Fie on स्वर्ग full of timid gods ; and धन्या is धरणी full of my courageous self and specially where a rare beauty like you exists.

सीता—अयप्रउत्त परित्ताआहि परित्ताआहि । सौमित्रौ परित्ताआहि परित्ताआहि मम् [आर्यपुत्र ! परित्तायस्व परि त्तायस्व ; सौमित्रे ! परित्तायस्व परित्तायस्व साम्] ।

(N. B.—अस्य अनुवादादयः प्रागेव कृताः)

रावणः—रामं वा शरणमुपेहि नक्षत्रं वा.

स्वर्गस्थम् दशरथमेव वा नरेन्द्रम् ।

किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-
र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose—रामं वा लक्ष्मणं वा स्वर्गस्थं नरैन्द्रम् दशरथमेव वा शरणमुपेहि ।
कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng.—Take shelter with (or cry aloud) any one (you like), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika—‘रामं वा लक्ष्मणं वा स्वर्गस्थं नरैन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि’ गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः भीरवः रामादयः तान् संश्रितैः आश्रित्य उच्चारितैः वचोभिः “आर्यपुत्र ! मां परिदायस्व” इति एवंप्रकारैः वाक्यैः किं वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशावकाः व्याघ्रं गृह्णन् न प्रधर्षयन्ति अभिभवन्ति । अहं तु व्याघ्र इव तीव्रनैजाः मे रामादयस्तु समाग्रे मृगघोतकाः इव अतिदृष्ट्वान्ताः असहायाश्च अतः अलं तान् आक्रुन्वा इति भावः । प्रहर्षिणी हन्तः ॥

Notes

1. शरणम्—रामम् इत्यादीनाम् विधेयपदम् ।
2. उपेहि—उप + इ + लोट् हि ।
3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् इति रया तत् or सुपमुपा. for the rule “श्रितातीत—” includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास । सम् + श्रि + क्त कर्त्तरि । adj. to वचोभिः (which has कर्णे श्वा) ।
4. प्रधर्षयन्ति—प्र + धृष् + शिच् + लट्, यन्ति । See Tika

सौता—अयमउत्त । परिताआहि परित्ताआहि । सौमिती !
परित्ताआहि परित्ताआहिम् ।

(रावणः)—विलपसि किमिदं विशालनेत्रे

विगणय मां च यथा तवार्थपुत्रम् ।

विपुलबलयुतो ममैव योद्धुम्

ससुरगणोऽप्यसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपमि । मां च यथा तव आर्थपुत्रं विगणय ; विपुलबलयुतः न ससुरगणोऽपि एव रामः मम (सम्बन्धे) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! (oh wide-eyed one), Why do you wail (weep) ? Take me to be like your husband. This Rama though possessed of immense prowess (or even with a huge army) is unable to fight (cope with) me even if he be joined by the gods (or though he be helped by the gods).

Tika—‘हे विशालनेत्रे’ आयतलोचने सोने ! ‘किम्’ कथम् नाम ‘इदम्’ एतत् विलपमि उच्यते : क्रन्दमि । [ननु आर्थपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्—] ‘मां च यथा तव आर्थपुत्रम्’ तव स्वामिनमिव ‘विगणय’ मन्वस्य, भक्तृत्वेन मां हणु इत्यर्थः । [अहं तव भक्तृपदयोग्यः, कथमिति श्रूयताम्—] ‘विपुलबलयुतः’ प्रभूतशक्तिसनाथः, यदा बलं सैन्यं तेनहि विशालसैन्यदलसन्वितः स-सुरगणोऽपि देवगणैरपि कृतमाहाय्योऽपि एवः रामः मम मया सह [अथ मयेव इत्येव पाठस्तु साधीयान्] योद्धुम् विपद्हीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताया हतम् ॥

Notes

1. विशालनेत्रे—विशाले नेत्रे यस्याः सति सम्बोधने ।

2. यथा—इवार्थे प्रयुक्तमव्ययम् ।

3. विगणय—वि + गण + लोटिङि ।

4. विपुलबलयुतः—adj. to रामः । बल is to be better taken as ‘army’. विपुलं बलम् इति कर्मधा । तेन युत इति इतत् । यु + क्त कर्मणि = युतः । बलम् also means शक्ति ।

5. ससुरगणोऽपि—सुराणां गणः इतत् ; तेन सह वर्तमानः यः स इति तुल्ययोगे बहु । adj. to रामः ।

6. असमर्थः—समशोदन्यः इति नञ्-तत् । What to speak of man-
forces, even divino forces combined with Rama cannot-
successfully fight me out.

सीता—(सरोषम्) सत्तोसि । [शप्तोऽसि] ।

रावणः—हहह ! अहो पतिव्रतायाम्तेजः ।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho ! Ho ! Ho ! What a spirit (prowess) of the
devoted wife !

Tika—‘सरोषम्’ सक्रोधम् । ‘मया शप्तोऽसि’ मया तुभ्यं शपः प्रदत्तः ।

अबला अहम् दण्डपादयम् अवलम्बितुम् असमर्था अतः वाक्प्रादुर्भूतम् कृतं मया ॥

पतिव्रतायाः—पतिपरायणायाः तेजः शक्तिः इति उपहासयुक्तं सोढूण्डं वाक्यम् ।

Notes

1. सरोषम्—रोषेण सह वर्तमानम् यत् तत् यथा तथेति बहु । adverb.

2. शप्तः—शप् + क् कर्मणि । Its अनुक्तकर्ता is मया ।

3. पतिव्रतायाः—पतिरेव व्रतं यस्याः तस्या इति बहु । Ravana tauntingly
says about her पतिव्रतातेजः । See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः !

अस्याः परिमितैर्दग्धः शप्तोऽसीतिभिरक्षरैः ॥२०॥

Prose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्दग्धः—(सोऽहम्) “शप्तोऽसि”
इति अस्याः एभिः परिमितैरक्षरैः दग्धः ?

Eng.—The very self of mine rushed upwards, in hot
speed, but was not yet burnt by the rays of the sun ; and
I am, indeed going to be burnt by these few letters of hers
(rushing as) “I curse thee !

Tika—'योऽहम् वेगात्' जवेन 'उत्पतितः' सन् 'सूर्यारश्मिभिः प्रखरैरपि रविकरैः न दग्धः (सोऽहम् अधुना) "शशांसि" इति अस्याः सीतायाः एभिः परिमितैः अक्षरैरेव अक्षरैः वक्ष्यैः दग्धः भवेद्यम्—इति सीपङ्कासं वचनम् ।

Notes

1. वेगात्—वेगसाग्नित्व इति ल्यब्लोपे प्रमी । हतौ वा पक्षमी ।
2. उत्पतितः—उद. + पत् + क्त कर्त्तरि ।
3. सूर्यारश्मिभिः—सूर्यारश्मिभिः इतत् ; । अनुक्त कर्त्तरि वा करणे श्या ।
4. अक्षरैः—अनुक्त कर्त्तरि हतोया, वा करणे श्या ।

5. परिमितैः—परि + सा + क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अयमउत्त ! परित्याग्राहि ! परित्याग्राहि ! [आर्यपुत्र !
परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो ऋषी जनस्थानवासिनस्तपस्विनः
शृण्वन्तु शृण्वन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !

Ravan.—(Having caught hold of Sita) Hallow ! sages of Janasthan ! do you all please hear.

Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये न इति चिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of देशकारण्य where Rishis resided. It was south of Godavari River perhaps.

2. तपस्विनः—तपस् + विन् । plural. सम्बोधने रमा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) वलादेप दशग्रीवः सीतामादाय गच्छति ।

चात्रधर्मं यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

Prose—एष दशग्रीवः वलात् सीतामादाय गच्छति । रामो यदि चात्रधर्मे स्निग्धः (अनुरतः) (तर्हि) पराक्रमम् कुर्यात् (विक्रमं प्रदर्शयेत्) ।

Eng. This Dashauana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—‘स्निग्धः’ अनुरतः (तर्हि स) पराक्रमम् विक्रमं कुर्यात् प्रदर्शयेत् पराक्रमम् प्रदर्शय सीतायाः पुनरुद्धारं कुर्यादिति भावः । [‘कुर्यात्’ इति शकिलिङ्] ।

Notes.

1. दशग्रीवः—दश ग्रीवाः यस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. वलात्—बलमवलम्ब्य इति क्ववल्लोपे प्रमी । वा हेतो प्रमी ।

3. चात्रधर्मं—चात्रः धर्म इति कर्मधा । चात्रधर्म इदम् इति अर्थः—चात्रम् । तस्य धर्मः, इतत् । अधिं ७मी ।

4. स्निग्धः—सिह + क्त कर्त्तरि । It means अनुरत वा आनक्त ।

सीता—अयान्त ! परित्याहि ! परित्याहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपक्षुभित-
वनपण्ड्यण्ड्यचंचुरभिधावतेष्व जटायुः । आः तिष्ठेदानीम् ।

Eng. Ravan. (Having eyed while walking round) Oh ! this Jatayu rushes with his sharp beak, while agitating the rows of trees with (the circulation of) his wings' air. Wait a bit now !

Tika—स्वपच्च इत्यादि—‘स्वस्य पक्षयोः’ ‘पञ्चाभ्यामुद्धतः यः ‘पवनः’ वायुः तस्य स उत्क्षेपः’ सञ्चालनं ‘नेन चुभितः’ आलोडितः कम्पित इत्यर्थः ‘वनपङ्क्तः’ काननराजिः ‘नेन तादृशः’, ‘प्रचण्डचञ्चुः’ तीव्रोष्ठः ‘एष जटायुः’ अभिधावति मां प्रति इति भावः । आः [इति कोपे], ‘इदानीं’ तिष्ठ’ समविक्रमपराभूतः सन् तिष्ठ ।

Nôtes

1. स्वपच्च इत्यादि—स्वस्य पक्षी इति इतत् । (स्वो पक्षी इति कर्मधारयो वा) ; तथाः पवनः इति इतत् । (स्वपक्षीभूतः पवनः इति शाकपाचिं वादित्वात् समामो वा) ; तस्य उत्क्षेपः इति इतत् ; नेन चुभितः इति इतत् । तादृशं (चुभितमित्यर्थः) वनपङ्क्तं येन स इति बहु ।

2. चण्डचञ्चुः—चण्डा चञ्चुग्रस्य य इति बहु ।

Remark (1) चुभितः = चुम् + क्त कर्मणि । अत्र अस्तुर्भावितो विज्ञानार्थः । Here the sense of a causative is conveyed.

(2) वनपङ्क्तः = वनानां समूह इत्यर्थे पङ्क्तप्रत्ययः । वा पङ्क्त is पङ्क्त । वनानांपङ्क्तः पङ्क्तं वा ।

(रा) मदभुजाकृष्टनिस्त्रिशंकुत्पचक्षतचुरतेः ।

रुधिरैराद्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्ती) । पञ्चमोऽङ्कः ॥

Prose—मदभुजाकृष्टनिस्त्रिशंकुत्पचक्षतचुरतेः रुधिरैराद्रगात्रं त्वां यमसादनं नयामि ।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of your wings cut with the sword drawn by my hand.

Tika 'मदभुजाकटनिस्त्रिंशकृतपचचतच्युतैः' मन भुजेन कृत्तेन आकृतः यः निस्त्रिंशः खड्गः तेन कृतः क्लिप्तः यः पचः तत्र यत् क्षतम् तस्मात् च्युतैः गलितैः 'रुधिरैः' रक्तैः 'आद्र'गात्रम्' क्लिप्तदेहं 'त्वां यमसादनम्' गमनभवनं नयामि अचिरैरेव नेष्यामीति ।

Notes

1. मदभुजइत्यादि—मम भुजः इति द्वितम् ; तेन आकृतः इति द्वितम् ; तादृशः निस्त्रिंशः (खड्गः) कर्मधा । निर्गतः त्रिंशतः इति निस्त्रिंशः निरादयः क्रान्तादर्थे पञ्चम्या इति सूत्रेण समासः । तेन कृतः इतत् ; तादृशः पचः कर्मधा । तत्र चतम् इति सङ्गसुपा । तस्मात् च्युतैरिति सुप्सुपा । Qual. रुधिरैः ।

2. रुधिरैः—करणे श्या ।

3. आद्र'गात्रम्—आद्र' गात्रम् यस्य तमिति बहु । Qual. त्वाम् ।

4. यम-सादनम्—यमस्य सादनमिति द्वितम् । Indirect obj. to नयामि । सदन is the usual form. सदनमेव इति स्वार्थे प्रश्नादि षष् । Compare "यमसदनं प्रतिनापयाम्यहं त्वाम्" Abhisheka III. 16. सदन is made सादन here for metre.

प्रतिमानाटकम्

पष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ)

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा

मृणालशुक्रोज्ज्वलद्रं द्रुहासिना ।

निशाचरेन्द्रेण निशाहं चारिणा

मृगौव सौता परिभूय नीयते ॥१॥

Prose—इयं हि सीता नीलोत्पलदामवर्चसा मृणालशुक्रोज्ज्वलद्रं द्रुहासिना निशाहं चारिणा निशाचरेन्द्रेण मृगौव परिभूय नीयते ।

Eng.—First = overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk.

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं' सीता नीलोत्पलदामवर्चसा नीलकमलययितमाख्यतुल्यकान्तिशालिना 'मृणालशुक्रोज्ज्वलद्रं द्रुहासिना' मृणालवत् शुक्रं धवलं चञ्चलं दीप्तिमत् यत् द्रं द्रम् दन्तःतेन हासिना हास्यशीलेन 'निशाहं-चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना 'मृगौव हरिणीव परिभूय अभिभूय नीयते' बलात् अपक्रियते ।

Notes

1. परित्रायताम्—परि + त्रि + लाट् ताम् भावे । Construe—हे भवन्तः,

भवद्भिः सीता परित्रायताम् । The ascetics are introduced to inform us of सीताहरण by Ravana.

2. नीलोत्पलदामवर्चसा—नीलम् यदुत्पलं कर्मधा ; तेषां दाम इतत् । तस्य वर्चः दीप्तिः । तद्वचः इव वर्चः यस्य तेन इति बहु । (उपमानपूर्वपद बहु-त्रोहिः by “सप्तमुपमानपूर्वस्य उत्तरपदलोपय वक्तव्यः”) । Adj. to निशाचरेन्द्रेण ।

3. मृणालयुक्तीज्ज्वलदं द्रुमसिना—adj. as before. मृणालं मलिनोदग्धः । तत् इव युक्तम् ध्वजम् इति उपमानसमान by “उपमानानि सामान्यवचनैः” । मृणालयुक्तं च तत् उज्ज्वलं चेति कर्मधा । मृणालयुक्तीज्ज्वलं द्रुमं यस्मिन् कर्मणि तत् ययातया इति मृणालयुक्तीज्ज्वलदं द्रुमिति बहु । तादृशम् हसितुम् शीलं यस्य तेन इति शिनिप्रत्ययः (ताच्छीला शिनिः) । उपपदतत्पुरुषः । वा मृणालयुक्तीज्ज्वलदं द्रुमेन हसितुं शीलमस्य &c with शिनि as before. Note दं द्रु is used as neuter here though it should be fem. taking—अजादि टाप ।

4. निशाहं चरिणा—adj. as before. निशावा अहं : इति इतत् ; it means about the middle part of the night and not exactly the middle part. In that case the rule “अहं नपुंसकम्” will direct अहं to lead giving अहंनिशा । निशाहंषु निशायेषु चरितुम् शीलं यस्य तेन इति निशाहं + चर् + शिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तेकर्त्तरि तृतीया ; निशायां चरति यः स इति निशा + चर + ट—by the rule चरेटः । उपपदतत् ; तेषाम् इन्द्रः इति इतत् ।

6. सगीव सीता नोद्यते—The simile shows the utter helplessness of Sita. परिभूय = परि + भू + लाप । Having defied ; comp “कः हतुं निष्कति हरः परिभूय दंष्ट्राम्”—Mudra.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुथिता लता ।

प्रसह्य पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना सा पापेन दशाननेन (राक्षसेन) प्रसङ्गा (बलात्) तपोवनात् सिद्धिरिव अपनीयते ।

Eng. Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—‘भुजङ्गमाङ्गना’ भुजङ्गी इव ‘विचेष्टमाना’ राक्षसकबलात् आत्मानं मोचयितुम् विविधं पयतमाना तथा ‘पुष्पिता लता इव विधूयमाना’ कम्पमाना [यथा प्रस्फुटितपुष्पा वज्ररौ सामान्यपवनस्पर्शान् कम्पमाना जायते तद्वत् राक्षस-स्पर्शात् भयेन वेपमाना इत्यर्थः] सा माननीया विदेहराजपुत्री ‘पापेन’ पापाचारिणा ‘दशाननेन’ दशग्रीवेण ‘प्रसङ्गा बलात् तपोवनात् अपनीयते’ झ्रियते । [का इव ?] सिद्धिः इव तपस्यायाः फलमिव । यथा केनचिच्छर्मेन अर्जितम् तपस्याफलम् तस्कर-हतिना अपरेण बलात् अपह्रियते तद्वत् रामेण स्व-वीर्येण अर्जिता इयं सोता बलवत् तस्करेण राक्षसेन नीयते । उभयत्र वंशस्थम् इत्तम् :

Notes

1. विचेष्टमाना—वि + च् + शानच् कर्तरि ; fem.
2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज + गम् + खच् ; तस्य अङ्गना इत्तत् । The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.
3. विधूयमाना—वि + धू + शानच् कर्मणि ।
4. पुष्पिता—पुष्प + इतश्च आताद्य ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before terrible Ravana.
5. पापेन—पाप + अच् अगं आदित्वात् । Qual. दशाननेन ।
6. प्रसङ्ग—अव्ययनीतत् । Comp. “प्रसङ्ग मिहः किल तां चक्रे”

7. सिद्धिः—सिध् + क्तिन् । This comparison with सिद्धि shows her purity and implies downfall and death of the stealer thereof.

8. तपोवनात्—अपादाने ५मी ।

9. अपनीयते—अप + नी + लट् ते कर्मणि ।

उभौ—परित्रायताम् परित्रायताम् भवन्तः । = (व्याख्यातं प्रागेव)

प्रथमः—(ऊह्म मवलोक्य) अये वचनसमकाल एव दशरथस्य आनृष्यं कर्तुम् “मयि स्थिते क यास्यसौ”ति रावणमाह्वय अन्तरीक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषात् उहृत्तनयनः रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरीक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादोश्चरस्य सामर्थ्यम् ।

Eng. —First (looking upwards) Ho ! No sooner did we utter “Save her” than Jatayu has been up in the sky—having challenged Ravan—saying “where do you fly (away)” as long as I am bere (I am alive), in order to pay off his debt to Dasarath.

Second. Ob ! Ravan, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Atas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief.

Tika.—‘वचनसमकाले एव’—यद्यम् यावत् खलु “भवद्भिः मीता परिवायताम्” इति वचनमुच्चारितवन्तस्तावद्विष । ‘दशरथस्य आनृण्यं कर्तुम्’ दशरथाय धारितं जटायुषः यत्पक्ष्णं तस्य परिशीधनाय । दशरथस्तु जटायुषः मित्रभासोत्—तेन हि स राजा जटायुषः विविधम् उपकारम् कृतवान् । अष्टुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः । ‘आहूय’—सुनरायम् आह्वानम् कृत्वा उत्पतितः उल्लिखितः । ‘उद्धृतनयनः’ विघूर्णितनेत्रः । ‘अन्तरिक्षे आकाशे क्रव्यादीश्वरस्य’ क्रव्यादाः गृध्राः तेषाम् ईश्वरस्य प्रभोः जटायुषः इत्यर्थः ।

1. वचनसमकाले एव—कालाधिकरणे ७मी । वचनेन समः इति इतत् ; तादृशः कालः इति कर्मधा । तन्निम् ।

2. आनृण्यम्—अविद्यमानम् कृणसत्य इति अनृणः । बहु— । तस्य भावः इति प्यञ् प्रत्ययः = आनृण्यम् state of indebtedness.

3. मयि—भावे ७मी ।

4. रोपात्—हेतौ ५मी । Or—रोपम् आश्रित्य इति ल्यब्लोपे ५मी ।

5. उद्धृतनयनः—adj. to रावणः । उद् + हत + नञ् = उद्धृणः, विघूर्णितः ; तादृशी नयने यस्य स इति बहुव्रीहिः ।

6. क्रव्यादीश्वरस्य—सम्बन्धे ६ष्टौ । क्रव्यं आमनासम् अनीति क्रव्य + अद् + चिट् = क्रव्यात् । मांसभोजी गृध्रः । तेषाम् ईश्वरः—इति इतत् । तस्य । Refers to Jatayu. Here चिट् after अद् comes by the rule “क्रव्येच” । The form क्रव्याद् as found elsewhere is derived irregularly with अण् । Thus पकनास वा आमनास + अद् + अण् = क्रव्य + अद् अण् (प्रयोदरादित्वात्) ।

पक्षाभ्यां परिभूय वीर्यप्रविषयं हन्धं प्रतिवृहते

तुण्डाभ्यां सुनिष्ठृष्टतोक्षामचलः संवेष्टनं चेष्टते ।

तीक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो

वज्राग्रैरिव दार्यमाणविषमाच्छैलाच्छिला पाटति ॥३॥

Prose.—अचलः (स्थिरोजटायुः) पक्षाभ्याम् बौध्यविषयं परिभूय इन्धं प्रति-
व्यूहते । तुम्हाभ्याम् मुनिवृष्टतीक्ष्णं संवेष्टनं चेष्टते । आयसकण्टकेरिव तीक्ष्णैः
नखैः वक्षसः भीमान्तरं वज्रायैः दार्यनाथविषमात् यस्मात् शिखेव पठ्यते ।

Eng.—Having warded off the things for valour (i. e. the
weapons or missiles) or the object of valour (Ravana)
with his two wings, he (Jatayu) has taken very firm stand
against his opponent (or prefers fight against his enemy). He
tries to encircle his enemy by fiercely tearing him with his
beaks and again he is cutting out the flesh (and the like)
from the terrible breast (of Ravan) with his nails sharp as
iron-nails, just like a slash of stone that is being uprooted
from a hill, appearing terrible on account of its being torn
by the end of the thunderbolt

Tika—'अचलः' अटलः युद्धे शक्नुया अविकम्प्यः इत्यर्थः 'एष जटायुः
पक्षाभ्याम् पक्षद्वयेन (करणैश्च) बौध्यविषयम् बौध्यं स्व शक्तेः विषयम्, वस्तूनि
अस्त्रादीनि परिभूय परावर्त्तयन् अभिभूय इति यावत् इन्धम् प्रतिदन्तिनं प्रति [प्रतियोगे
रथा] व्यूहते व्यूहमारब्धं तिष्ठति [यदा अद्यमप्य अर्थः स्यात्—जटायुः बौध्य-
विषयम् शक्तिप्रदर्शनचेष्टाभूतम् रावणम् परिभूय तिरस्कृत्य (अधूना) इन्धं इन्द्रयुद्धं
प्रतिव्यूहने आरम्भम् प्रवर्त्तते] । 'तुम्हाभ्याम् वज्राभ्याम् मुनिवृष्टतीक्ष्णं' सु सुहृ-
निवृष्टम् घर्षणसनाद्यं तथा तीक्ष्णं तीव्रम् 'संवेष्टनम् रावणस्य परिवेष्टनम् चेष्टने'
प्रारभते स्त्रचचूषुष्टेन रावणम् निपुणतरम् तथा कठोरम् घर्षयित्वा तम् परिवेष्टयितुम्
यतते इति भावः । 'आयसकण्टकैः' लोहनिर्मितकण्टकैरिव तीक्ष्णैः नखैः 'वक्षसः'
रावणस्य वक्षःस्थितात् 'भीमान्तरम्' भीमं भवानकम् विशालम् इति यावत् आन्तरम्
अन्तरे भवम् इति आन्तरम् वक्षसः अभास्तरं स्थितम् नांसखण्डं तथा अन्नादिकं—
'वज्रायैः' वक्षस्य अवभागः 'दार्यनाथविषमात्' दार्यग्रमाणः विदार्यग्रमाणः भिद्यमानः
इति यावत् अतएव विषमः भयावहः उन्नतावनतो यः शैलः पर्वतः तस्मात् 'शैलात्
शिला इव प्रस्तरखण्डमिव पाद्यते' उन्नापठ्यते उन्नीयते इति यावत् । यथा विशालात्
शैलात् शिलापट्टकं उन्नापठ्यते तथा सति स शैलः विप्रमोहयते, एवम् रावणस्य

शैलसदृसात् विपुलात् वनसः सांसख्यगादिकम् जटायुषा उत्पाठयते तथा च सति तद्वचःस्थलम् विषमम् प्रतिभाति इति भावः । शार्ङ्गलविक्रीडितं वृत्तम् ।

1. अक्षयः—चलादन्यः इति नञ् तत्पुरुष समासः । Qual. जटायुः । It means स्थिर and धीर ।

2. वीर्यविषयम्—वीर्यस्य विषयः तमिति इतत् । It refers to the missiles used by Ravana, or to Ravana himself the object of valor.

3. परिभूय—परि + भू + लाप् । Its obj. is वीर्यविषयम् ।

4. प्रतिव्यूहते—प्रति + वि + ऊह + लृट् । वा—प्रति is separate. See Tika. Here व्यूह means another प्रतिवह्निन्, वा दृश्युद (dual fight) ।

5. सुनिवृष्टतीक्ष्णम्—adj. to संवेष्टनम् । निर् + ष्टप् + क्त कर्मणि । सुष्टु निवृष्टम् इति प्रादितत् ; तत् चादः तोक्ष्णं चेति कर्मधा ।

6. संवेष्टनम्—सम् + वेष्ट + लृट् भावे । Obj. of वेष्टते ।

7. आयसकष्टकैः—आयसम् कष्टकम् तैरिति कर्मधा । आयसा औहने निर्मितमिति आयस् + षण् = आयसम् । Thus we see Jatayu uses his नख चक्षुः and पच all three to defeat his enemy Ravana.

8. भीसान्तरम्—भीसम् आन्तरम् इति कर्मधा । आन्तरे भवम् इति आन्तर् + षण् = आन्तरम् ।

9. दार्ध्यमाणविपमात्—दार्ध्यमाणः तथा विषमः इति कर्मधा । दृ + णिच् + कर्मणि शानच् । Qual. शैलात् ।

10. पाठयते—पठ् + णिच् + कर्मणि लट् ।

द्वितीयः—हन्त ! संक्रुद्धेन रावणेन असिना कूब्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽवभवान् जटायुः ।

Eug.—First.—Alas ! alas ! the vulture-chief has been struck in the right shoulder with a sword by Ravana.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—‘संक्रुद्धेन’ सम्यक् कृष्टेन, ‘दक्षिणसंदेहे’ दक्षिणस्वस्थे ॥ ‘पतितः’

समरे पतितः, यदा भूमौ पतितः ।

प्रथमः—भो कष्टम् ! एष खलु तवभवान् जटायुः—

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नम्

क्रीडामयूरमिव शत्रुमचिन्तयित्वा

दीप्तं निशाचरपतेरवधूय तेजो

नागेन्द्रभग्नवनवृक्ष इव अवसन्नः ॥४॥

Prose.—(एष जटायुः) शत्रुम् क्रीडामयूरमिव अचिन्तयित्वा (अविगणय्य) स्ववीर्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दीप्तम् तेजः अधधूय नागेन्द्र-भग्नवनवृक्ष इव अवसन्नः ।

Eng.—Without caring a little for his enemy (without considering his enemy a little) as if it was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged (subdued) the glowing prowess of the chief of high-rovers, just like a forest-tree broken by a huge elephant.

Tika.—‘एष खलु तवभवान्’ मानाहः जटायुः ‘शत्रुम्’ रिपुम् रावणम् ‘क्रीडामयूरमिव’ क्रीडाद्यैः यः मयूरः ‘तमिव’ अचिन्तयित्वा ‘अविगणय्य’ । क्रीडनक-भूतं मयूरम् यथा लोकः भयावहं न गच्छति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । ‘स्ववीर्यसदृशम्’ स्वस्य यत् वीर्यं बलम् तस्य सदृशम् अनुरूपम् परमम् महान्तम् ‘प्रयत्नं’ सीतायाः मोचनाय चेष्टां कृत्वा ‘निशाचरपतेः’ राक्षसचरणादस्य ‘दीप्तम्’ समुज्ज्वलम् तेजः ‘अधधूय’ परिभूय (अधुना) ‘नागेन्द्रभग्नवनवृक्षः’ इव मजेन्द्रेण चूर्णीकृतः वनस्थितः तरुनिव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिलका इतम् ॥

1. क्रीडामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रीडाद्यैः मयूरः इति शाकपाणिंवादि ।

2. स्ववीर्यामदृशम्—स्व' वीर्या' कर्मधा । तेन सदृशम् इति शतम् ।
3. निशाचरतेः—निशाचा' चरतीति निशाचरः (चरेट्प्रत्ययः) ।
4. नागेन्द्रभयवनहृद्यः—उपमान कर्ता of अवसन्नः । नागानामिन्द्रः इति शतम् ; तेन भयः इति शतम् ; तादृशः वनहृद्यः इति कर्मधा । वनस्य हृद्यः इति शतम् । उपमान of एष जटायुः ॥ Note that both जटायुस् and जटायु are correct.

5. अवसन्नः—अव + सद + क्त कर्तरि । सीदति etc.

उभौ—स्वर्गाश्रयमस्तु ।

प्रथमः—काश्याप ! आगमयताम् । इदं वृत्तान्तम् तत्रभवते राघवाय निवेदयिष्यावः ।

द्वितीयः—वाङ्म । प्रथमः कल्पः । (निष्क्रान्ता) ।

विष्कम्भकः ।

Eng.—Both.—May he attain heaven.

First. Come along Kasyap ! let us inform venerable Raghava of this incident.

Second.—Yes ; this is the first thing to be done. (Exit).

Tika.—अयम् 'स्वर्गः' स्वर्गाहः । स्वर्गगामी 'यस्तु' भवतु । प्रथमः सुख्यः कल्पः वावस्या, इदम् खलु प्रथममेव आवाभ्याम् कर्तव्यम् ।

1. स्वर्गः—स्वर्गः प्रयोजनस्ययोग्यमस्य इति स्वर्गं + यत् by the varttika "स्वर्गादिभ्यो यत्" ।

2. राघवाय—क्रियायोगिसम्प्रदाने ऋथी । यद्वा सम्प्रदाने ऋथी । See ante.

3. निवेदयिष्यावः—नि + विट् + णिष् + लुट् + स्वावः ।

4. विष्कम्भकलक्षणं यथा—

"इत्तवर्तिष्यमानानां कथाशार्ङ्गं निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आदावदसदर्थितः ॥"

N. B.—This is a गुड विष्कम्भक for both the characters here are of higher order. See Act. II also.

5. वाढम् । प्रथमः कल्पः—वाढम् is an अवयव implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty (cp. “कुल्यः स्वात् प्रथमः कल्पः”) and (ii) excellent proposal or idea (श्रेष्ठायुक्ति) ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—कः इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविशति) प्रतिहारी—अयम् ! अहं विजया किं करीष्ये
[आर्यम् ! अहं विजया । किं कियताम्] । •

काञ्चुकीयः—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय—
एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान्
सुमन्त्र इति ।

प्रतिहारी—अयम् अवि किदत्थो ताद सुमन्तो आश्रयो ।
[आर्यम् ! अपि कृतार्थस्तातसुमन्त्र आगतः] ।

काञ्चुकीयः—भवति, न जाने ।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Guard. (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamh.—Vijaya ! Relate (report) it please to Prince Bharat—that venerable Sumantra who proceeded to Janasthan to interview Ram, has come back.

Portress.—Has he returned successful, sir ?

Chamh. Madam ! I am not aware of it.

1. काचनतोरणहारम्—obj. to कुरुते ; तोरणमेव वा तोरणस्य हारम्, कर्मधा । काचनघटितं (खचितं) तोरणहारमिति शाकपाथिर्वादितम् । Comp 'काचनरयतोरणहारम् अग्र्यां कुरु' in Swapna VI and "रैवतक, त्वमपि स्तनियोगम ग्र्यां कुरु"—Sak. अग्र्याम् is here pred. of तोरणहारम् । काचुकीय asks who is the guard at this gate. Here Fem. प्रतिहारो is used. प्रतीहारो is also correct. Comp "प्रतीहारो यस्या अस्तोति अर्थपाठम् । ततः गौरादित्वात् ङोष् । वाःस्थिता इति मेदिनी" ।

2. भरतकुमाराय—भरतयामौ कुमारयोति कर्मधा । क्रियायोगे सम्पादाने ऋर्धौ । निवेद्यताम् निवेद्याताम् इति सम्भ्रमे त्वरायां वा द्विरुक्तिः ।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति इतत् ; तद्यो इदम् इति नित्यसनामः ।

4. कृतार्थः—कृत साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्यार्थः बहु । Here कृतार्थता lies in getting रामदर्शन and bringing his information. This is our poet's creation.

हृदयस्थितशोकाग्निशोधिताननमागतम् ।

दृष्ट्वाकुलमासीन् सुमन्त्रमधुना मनः ॥५॥

Prose.—हृदयस्थितशोकाग्निशोधिताननमागतं सुमन्त्रमं दृष्ट्वा अधुना मे मनः आकुलमासीत् ।

Eng.—The very sight of Somantra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—'हृदये सुमन्त्रस्य अन्तःकरणे स्थितः' चिरं पोषितः सः 'शोकाग्निः' रागनिर्वासनजन्यशोकरूपवज्रि—'स्नेहेन शोधितं' विग्रहकम् 'आननम् वदनं' यस्य तादृशम् सुमन्त्रम् आगतं अयोध्याम् प्रत्यागतम् 'दृष्ट्वा एव अधुना' दृष्ट्वा 'मे मनः आकुलम्' व्याकुलं अचलम् आसीत् [तेनैवाहं वक्तुम् न शक्नोमि स कृतार्थः सन् प्रतिनिवृत्तः उत न वा] ।

1. हृदय इत्यादि—हृदये स्थितः इति; सुप्सुप् ; तादृशः शोकः इति कर्मधा ।

स एव अग्निः इति कर्मधा । तेन शोधितम् इति इतत् ; तादृशम् आननं अस्त्र तमिति बहु ; adj. to सुमन्त्रम् । This indirectly says that Sumantra has come with a loaded heart still more perturbed i. e. he has come with an unhappy news.

प्रतिहारी—अय्य ! एदं सुणिअ पय्याउलं विअ मे हिअअम् [आर्य ! एतत् श्रुत्वा पर्याकुलम् इव मे हृदयम्] ।

काञ्चूकीयः—भवति किमिदानीं स्थिता । शीघ्रं हि निवेद्यताम् ।

प्रतिहारी—अय्य ! इअं शिवेदेमि । (निष्क्रान्ता) [आर्य ! इयं निवेदयामि] [

काञ्चूकीयः—(विलोक्य) अये । अत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयचौरवल्कलवसनश्चित्तजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्त्तते । य एषः—

Eog.—(Female) portress—Noble sir ! I have been perturbed as it were to hear of this.

Chamberlain—Madam ! why are you yet standing here ? Report quickly. Portress.—Noble Sir ! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh ! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted look.

Tika.—सुमन्त्रागमन इत्यादि—‘सुमन्त्रस्य आगमनम्’ दण्डकारण्ये प्रत्यागमनं ‘तेन जनितम्’ उत्पत्तिपादितम् ‘अत् कुतूहलम् औत्सुक्यम् यव’ तादृशम् ‘हृदयम् यस्य स एतादृशः’ भरतः । ‘चौरवल्कलवसनः’—चौरं काषायवन्नं वल्कलं कृत्वा क-

ते एव वसन्ते वस्ये यस्य तादृशः भरतः । चित् इत्यादि—चित्राः कृष्णपीतादिवर्णः—
विचित्रिताः या जटाः तासां पुत्रः राशिः तैः पिञ्जरितं विञ्जुरितम् उत्तमाङ्गं मस्तकं
यस्य तादृशः भरतः 'इतः' अस्यादिशि 'एव अभिवर्तते' आगच्छति ।

1. सुमनस इत्यादि—सुमनसस्य आगमनम्—इतत् ; तेन जनितम् । इतत् ।
जन् + णिच् + क्त ; तादृशम् कुतूहलं यत्र तदिति बहु । तादृशम् हृदयं यस्य स इति
बहु ; adj. to भरतकुमारः । “रस्यवस्तु समालोके लोलता स्यात् कुतूहलम्” ।

2. चौर वल्कलवसनः—adj. to भरतकुमारः । चौरं च वल्कलं च इति
चौरवल्कले इन्द्रः ; ते एव वसन्ते सस्य स इति बहु । Out of his regard for
Rama Bharata was also ever since Rama's वनवास, a चौरवासाः ।

3. चित्रजटापुत्र इत्यादि—चित्रा जटाः ; कर्मधा । तासां पुत्रः इतत् ;
तेन पिञ्जरितम्—इतत ; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः । उत्तमम् अङ्ग-
निति कर्मधा । Head is the उत्तमाङ्ग, for it is the most Vital
part of the whole body. And want of care of head, Bharata's
जटा became such.

4. अभिवर्तते—अभि + वर्त + लट् ते ।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-

स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।

आज्ञावशादखिलभूपरिरक्षणस्यः

श्रीभानुदारकलभेभसमानयानः ॥६॥

Prose. प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः
आज्ञावशात् अखिलभूपरिरक्षणस्यः श्रीभान् उदारकलभेभसमानयानः (य एषः
स भरतः इत एव अभिवर्तते इत्यन्वयः) ।

Eng. (Bharata approaches)—Bharat who is said to be the
resort of all noted virtues, veritable terror to his opponents,
and the pride (ornament) of the race of sun—he is himself

like the lord of the gods, engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika. कौटुम्भः भरतः इति विवक्षीति—‘प्रख्यातसद्गुणगणः’ शोभनगुणशाली ‘प्रख्याताः’ लोकेषु विद्युताः ‘अतः शोभनाः’ गुणगणाः ‘उत्कर्षराज्यः यस्य तादृशः, इत्यर्थः ; ‘प्रतिपक्षकालः’—प्रतिपक्षाणां शत्रूणां सम्बन्धे कालः यमनसदृशः ; स्वबोध्येष रिपुविनाशनः इत्यर्थः । ‘तिष्ठांशुवंशतिलकः’ तिष्ठांशोः रवेः यः वंशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरीभूषणभूतः इति भावः । ‘विदशेन्द्रकल्पः’ विदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ईषदूनार्थे कल्पप्रत्ययः] । आश्रावणात् भातुनिर्दिष्टेन ‘अखिलभूपरिरक्षकस्य’ निखिलायाः धरायाः परिरक्षणे प्रतिपालने व्यापृतः ; ‘श्रीमान्’ सम्बृष्टिमान् ; ‘उदारकल्मषेभ्यः समानयानः’ उदारः विशालः यः कल्मषः इन्तिशावक स एव इभः गजः—विशालतरुगजः इत्यर्थः ; यदा-कल्मषः दुर्दामः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः । वसन्ततिलकं उक्तम् ।

1. प्रख्यातसद्गुणगणः—सन्तः गुणाः इति कर्मधा ; तेषांगणाः इति इतत् ; प्र + ख्या + क्त कर्मणि । प्रख्याताः सद्गुणगणाः यस्य स इति बहु । Comp. ‘गुणगणानां नयिः’—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत् ; प्रतिपक्षाणां विपक्षाणां कालः (यमसदृशः) इति इतत् ।

3. तिष्ठांशुवंशतिलकः—तिष्ठाः अंशवः यस्य स इति बहु ; तस्य वंशः इतत् ; तस्य तिलकः (तिलकभूतः) इतत् ।

4. विदशेन्द्रकल्पः—तिस्रः दशाः येषां ते विदशाः इति बहु ; तेषाम् इन्द्रः इतत् ; प्रायेण विदशेन्द्रसदृशः इति ईषदूनार्थे कल्पप्रत्ययः । All these are pred to यः ।

5. आश्रावणात्—आश्राव्याः वशीः इति इतत् ; तमाश्रित्य इतिलाब् लोपे प्रसौ । or इतौ प्रसौ । आ + श्रा + ञङ् भावे (fem. आ) = आश्रा ।

6. अखिलभूपरिरक्षणस्यः—खिलात् अस्या इति अखिला । नञतत् ; अखिला भूः इति कर्मधा ; तस्याः परिरक्षणं इति इतत् ; तत्रतिष्ठति इति—स्या + क प्रत्ययः कर्त्तरि ।

8. उदारकलभेभ्यः समानयानः—उदारः सहान् विशालः यः कलभः = विंशद्वयस्कः करिशावकः इति कर्मधा । Comp “पञ्चवर्षी गजोवाप्तः पोतस्तु दशवर्षकः विंशद्वर्षस्तु कलभो विंशतिवर्षकः” । स एव इभः गजः इति कर्मधा । यद्वा कलभः दुर्दान्तः इभः इति कर्मधा । तेन समानः इति इतत् । तादृशी गतिर्यस्य स इति बहु । All these epithets show his internal merits and external powers and prosperity so as to root out the enemies. Thus it is said—Bharata and his brothers will come out victorious in their fights.

(ततः प्रविशति भरतः प्रतिहारी च)

भरतः—विजये ! एवमुपगतस्तत्रभवान् सुमन्तः ।

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं

लब्धप्रसादशपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्तो

रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose. पूर्वं तु आर्यनिरीक्षणार्थं गत्वा लब्धप्रसादशपथे मयिसन्निवृत्ते (सति) किम् अयमत्रभवान् सुमन्तः प्रजानयनबुद्धिमनोभिरामं दृष्ट्वा इह आगतः ।

Eng. (Then enter Bharat and the portress). Bharat-Vijaya ! then the venerable Sumantra has come back ! Is it that the noble sumantra has come back here, having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of our subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

Tika. 'पूर्व' पुरा तु 'आर्य'निरीक्षणार्थं 'रामचन्द्रस्य दर्शनार्थं' 'गत्वा' दण्डकारण्यम्, 'लब्धप्रसादशपथे' लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः "चतुर्दशवत्सरावसाने प्रत्यावृत्त्या अहम् पुनरपि राध्यं यक्षीयामीति "प्रतिज्ञा येन तादृशे 'मयि सन्निवृत्ते' अयोध्यां प्रत्यागमने मति 'अतभवान् माननीयः' सुमन्तः 'प्रजानयनवृद्धिमनोभिराम' प्रजानां नयनानां नेतायाम् सुखीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः दृष्ट्वा इह आगतः अयोध्यां प्रतिनिवृत्तः किम् ? इति पथः ॥

1. आर्यनिरीक्षणार्थम्—आर्यस्य निरीक्षणम् इति इतत्; तस्मै इदम् इति नित्य समासः of the ४र्थीतत् class by "अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या"। तत् यथा तद्येतिक्रिया विशेषणमेतत्।

2. लब्धप्रसादशपथे—प्रसादय शपथय इति हन्समासः। लब्धप्रसाद-शपथौ येन सन्निवृत्ति वृद्धि; adj. to मयि। प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promise on Rama's part to take back राजा after return from वनवास after 14 years.

4. प्रजानयनवृद्धि मनोभिरामम्—adj. to रामम् understood; नयनं च वृद्धिश्च मनस्य इति मदनवृद्धिमनांसि इतरतर इन्द्रः। प्रजानां नयनवृद्धिमनांसि इति इतत्; तेषां अभिरामम् तमिति इतत्। अभिरामानि येन इति अभिरामः। Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम। Mr. Sbastri here says "वृद्धिमनोभेदेनोपादानं यद्वृद्धिरणावस्थामिदं विवक्ष्यते"।

कांसुकीयः—(उपगम्य) जयतु कुमारः।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्तः।

कांसुकीयः—असौ काञ्चनतोरणहारे।

भरतः—तेन हि शीघ्रं प्रवेश्यताम्।

कांसुकीय—यदाज्ञापयति कुमारः। (निष्क्रान्तौ)

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the gold arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काचुकीय and प्रतीहारी) ।

(ततः प्रविशति सुमन्त्रः प्रतिहारी च)

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मयानुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह स च मैथिलीप्रणाशो गुण इव बह्वपराहमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम् ; मयैव नृपतिसुतव्यसनं (रामचन्द्रस्यविपत्) दृष्टम् । इह च न मैथिलीप्रणाशः श्रुतः । मे आयुषा मुझे (दीर्घत्वगुणविषये) बहु अपराहमिव ।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas ! I have witnessed here the passing away of His Majesty ; I have perceived the calamity of the princes. I have now heard the abduction of Maithili ; (and hence) it seems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika—'मया' सुमन्त्रेण 'इह संसारे' 'नरपतिनिधनं' महाराजस्य दशरथस्य मरणम् 'अनुभूतं' प्रत्यक्षीकृतम् ; 'मयैव नृपतिसुतव्यसनं' रामचन्द्रस्य वासनं राज्यभंगदया विपत् 'दृष्टम्' । एकस्यराजः मृतः तथा अपरस्य युवराजस्य राज्यभंगः समैव जीवद्दशायां संघटितः इति भावः । एवं च 'इह स' विद्युतः 'मैथिलीप्रणाशः' मैथिलीयाः सोतायाः प्रणाशः रावण-जतमपहरणम् 'श्रुतबलोल्लेखमुखात् आकर्णितः । [ननु जीवन् पुनः भद्रगतानि पश्येत् इति दोषजीवनं लोके काव्यते, परं आपतितान्

एतां दुःखपरम्पराम् विविधा 'अहं' मन्ये यत्—] 'आयुषा परमायुषा मे' मम 'गुणे' अस्व आयुषः सुदीर्घत्वरूपे गुणे 'बहु' विविध-प्रकारम्—भृशं वा यथा स्यात्तथा 'अपराद्धम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहमुत्प्रेक्षे । यत् अहम् एतत् सर्वम् अनौष्ठितम् आलोकितवान्—तत्र मम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे भतिरित्यर्थः । पुष्पितायाश्चतम् ॥

1. दृपतिसुतव्यसनं नृणां पतिः इतत् ; तस्यसुतः (रामः) इतत् । तस्य व्यसनं—इतत् ।

2. मैथिलीप्रणाशः—मैथिल्याः प्रणाशः इति इतत् । प्र + नञ् + घञ् = प्रणाशः । The न of नञ् is changed to ष after the preposition प्र provided the श does not change into ष ; thus प्रणाश but प्रनष्टः । compare the rule "नञेः घान्तस्व" ।

3. आयुषा—अनुक्ते कर्त्तरि तृतीया । अनुक्तकर्त्ता of अपराद्धम् ।

4. Remark—The stage-direction should be here "सगोकम् आत्मगतम्" and not only सगोकम्, as seen in all texts, for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगत, is also implied from "प्रतिहारौ—सुमन्त्रमुद्दिश्य" (next para) । प्रतिहारी finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारौ—(सुमन्त्रम् उद्दिश्य) एदु एदु अयेग । एसो भट्टा । उपसर्पतु अयेगो । [एतु एतु आर्यः । एष भर्त्ता । उपसर्पतु आयेगः]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः ।

भरतः—तात ! अपि दृष्टस्त्वयालोकाविष्कृतपितृस्नेहः ।

अपि दृष्टं द्विधाभूतमरुन्धतीचारित्र्यम् । अपि दृष्टं त्वया निष्कारणावहितवनवासं सोभ्रातृम् ।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra—(Having approached) May the Prince Prosper.

Bharat.—Noble Sir ! have you seen him—who has set a wonderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhati ? And have you surveyed him (Lakm) the very emblem of fraternal affection and who chose banishment for nothing (for brother's sake).

Tika 'लोकाविष्कृतपितृखेदः' लोके संसारे आविष्कृतः प्रकाशितः पितृखेदः पितृवात्सल्यं पितृभक्तिः येन तद्वत्तः रामचन्द्रः । यः जगति अत्यद्भुतं पितृखेदस्य दृष्टान्तम् प्रदर्शितवान् । द्विधा इत्यादि—'द्विधाभूतं' द्विभावेन अवस्थितम् 'अरुन्धतीचारिवत्' पातिव्रत्यम् । आदौ अरुन्धतीचारिवत् इति नाम्ना प्रसिद्धं पातिव्रत्यम् अरुन्धत्यामिवासीत् । अधुना तत् द्विधा विभक्तम् ; एकः भागः अरुन्धत्याम् वर्तते अपरश्च सीतायाम् । अतएव अनेन शब्देन पातिव्रत्यगुणशालिनी सीता एव लक्षिता । (Here abstract for the concrete) । 'निष्कारणवहितवनवासं' निष्कारणम् पितृनिर्देशादिरूपकारणगुणं यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत् तादृशम् सोमायं भावप्रेम किं त्वया दृष्टम् विग्रहवन्तं तम् भावखेदम् त्वं दृष्टवान् ? यः भावखेदः कारणं विनाऽपि वनवासे अभिनिविष्टः । अनेन एतादृशस्य भावखेदस्य आप्पदं लक्षणः लक्षितः । (Horo, too, we have abstract for the concrete).

1. लोकाविष्कृतपितृखेदः—लोके आविष्कृतः इति सहस्रुपा । पितरि खेदः इति सहस्रुपा । लोकाविष्कृतः (संसारे प्रदर्शितः) पितृखेदः येन स । इति बहु ; adj. used here as a noun. This refers to Rama.

2. द्विधाभूतम्—द्वि + धाच् प्रकारे । अद्विधा द्विधाभूयम् इति द्विधाभूतम् तत्पुरुष by the rule "य्येणादयः कृतादिभिः" (taking य्येणादि as आकृतिगण) । See under शरीरभूता नी शकुन्तला in Sak VI.

3. अरुन्धतीचारित्र्यम्—अरुन्धत्याः चारित्र्यम् इति इतत् । चरित्रमेव चारित्र्यम् । प्रजादित्वात् स्वार्थे अण् । This refers to Sita. Arundhati, the model of पतिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So द्विधाभूत अरुन्धतीचारित्र्य is here Sita's own self.

4. निष्कारणावहितवनवासम्—&dj to सीभावम् । निरुक्तं कारणं यस्मात् तन्निष्कारणं । बहु by "प्रादिभ्यो धातुञ्जस्य" । निष्कारणं यथा तथा अवहितः (गृहीतः) इति मङ्गुपा । अव + धा + क्त = अवहित् । It has the unusual sense of गृहीत (accepted) here. निष्कारणावहितः वनवासः यस्मिन् तत् इति बहु ।

5 सीभावम्—शीभनः भाता इति सुभाता प्रादितत् ; तस्य भावः इत्यर्थे अण् प्रत्ययः (युवादित्वात् अण्) । This refers to लक्ष्मण, for he volunteered वनवास out of fraternal affection and no self-interest.

(सुमन्त्रः सचिन्तस्तिष्ठति) .

प्रतिहारी—भट्टिदारश्च खलु अयम् पुच्छति । [भर्तृदारकः खलु आर्यम् पृच्छति] ।

सुमन्त्र—भवति किं माम् ।

भरतः—(स्वगतं) अतिमहान् खलु आयासः । सन्तापात् भ्रष्टहृदयः । (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान् ?

सुमन्त्रः—कुमार ! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये ।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir !

Sumantra.—Madam ! he asks me ?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ; (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramechandra by your order ; how can I return from the half-way ?

Tika. 'आयासः' खेदः । 'खन्तापात्' दुःखात् हेतोः । 'भट्टद्वयः' युनाचेताः । 'त्वन्नियोगात्' भवतः आदेशात् । 'अन्तरा' मध्ये (अन्तर्यामिणम्) नागमध्यात् । 'प्रतिनिवर्त्तिष्ये' प्रत्यागच्छी भवानि । [Alt. form = प्रतिवर्त्तमानि] ।

1. त्वन्नियोगात्—तन्नियोगस्तस्मादिति हेतुः । हेतोर् ५मी । वा आपलोपे ५मी ।

2. प्रतिनिवर्त्तिष्ये—प्रति + नि + ङ् + लृट् । (future tense) ।

3. Remark—Here the stage-direction is faulty, we should have "प्रतिहारो—अथ किम् । (निष्क्रान्ता)" after Sumantra's speech "भवति, किं माम्", for this प्रतिहारो is seen to enter again later on, comp ' (प्रविश्य) प्रतिहारो—जं दु भट्टिदारभो । विजया खञ्जह' । This is not possible until the प्रतिहारो retires or goes out of the stage. But curiously enough all printed editions do not give any criticism on this fault.

भरतः—किन्तु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति ।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्तु खलु' किमिदं भवेत् (इति वितर्कगर्भोपदेशः) यत् 'क्रोधेन' राज्यस्य तिज्जनिनेन क्रोधेन लज्जया सीताहरणादिजनितलज्जया । "दर्शयन्ति"—अतीत-सामीप्ये लट् । न तुभ्यम् आत्मानम् प्रदर्शितवान् रामादयः इत्यर्थः [यदा—गौरवे बहुवचनम्] ।

1. क्रोधेन, लज्जया = हेतोर् द्वितीया ।

सुमन्त्रः—कुमार !

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥८॥

Prose.—विनीतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा (कुतः ?) मया तैर्विहीनं (अतएव) शून्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of those cultured minds ? (or who have got their minds cultured ?). I have visited the penance-grove that lay void without them ?

Tika.—‘विनीतानां’ संयतानां ‘कुतः’ कस्मात् कारणात् ‘क्रोधः भवेत्’ ? ‘कृतचेतसां’ शास्त्रादिपठनेन मार्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ?] ‘मया तु तैः रामादिभिर्विहीनं रहितम् (अतएव) ‘शून्यं तपोवनं दृष्टम्’ ।

1. कृतचेतसां—कृतं शिवितं मार्जितं चेतः येषां तेषामिति बहु । Those of cultured intellect have no लज्जा for this. Compare “लज्जा घृणा भय तन् प्राकितं नय”—in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः ।

तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters—known by the name Kiskindhya is said to exist and they are reported to have gone there.

Tika.—‘इति श्रुताः’—ते गता इति (ते) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किल—इति श्रूयते (ऐतिह्ये अव्ययमृतम्) । वनौकसां वनवासिनां कपोनामित्यर्थः । तथाचामरः “मकंठः वानरोवनौकाः” । ‘निवासः’ वासभूमिः ।

1. श्रुताः—agreeing with ते understood. श्रु + क्त कर्मणि ।

2. वनौकमाम्—वनम् षोडः येषां तेषामिति बहु ; षोडम् = स्थानम् । This refers to monkeys here. See Tika.

भरतः—हन्त ! अविज्ञातपुरुषविशेषाः खलु वानराः ।
दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार ! तिर्यग्घोनयोऽप्युपकृतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

Eng. Bharat.—Alas ! the monkeys do not understand the distinction of persons. (The monkeys do not know the distinguished persons). They live in misery.

Sumantra.—Prince ! Even the lower creature (creature of lower order) can appreciate services rendered unto them.

Bharat.—Noble sir ! how so ?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः । न विज्ञातइति नञ्त्तत् ; पुरुषाणां विशेषाः इति हतन् ; अविज्ञाताःपुरुष-विशेषाः दैर्घ्ये इति बहु ।

2. तिर्यग्घोनयः—तिरग्याः घोनयः तेषां ते इति बहु । उपकृतमवगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sita's abduction.

सुमन्त्रः—सूग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।

हृतदारो वसञ्कैले तुल्यदुःखेन मोक्षितः ।

Prose.—ज्येष्ठेन भावा वालिना राज्याद् भ्रंशितः हृतदारः कैले वसन् सुग्रीवः तुल्यदुःखेन (रामेण) मोक्षितः ।

Eng. Sugriva, who was thrown out (expelled) from the kingdom and whose wife was forcibly taken (abducted) by his elder brother Bali and who was (consequently) living in a mountain, has been relieved by Ram who undergoes like misery (experiences a similar calamity).

1. भञ्जितः—भञ्ज + णिच् + क्त कर्मणि । Its अनुक्तकथा is बालिना ।

2. हतदारः—हताः दारा यस्य स इति षट् ।

3. तुल्यदुःखेन—तुल्यं दुःखं यस्य तेन बहु । Adj. used substantively or it qualifies रामेण understood.

4. मोक्षितः—मोक्षेण उद्धारेण योजितः इति मोक्ष + णिच् or मोक्षिनाम्धातु + क्त कर्मणि । Compare 'बहू' त्वां सर्वपापेभ्यो मोक्षयिष्यामि मायवः"—Gita.

भरतः—तातः, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतम्) हन्त ! सर्व्वं मुक्तमेव मया । (प्रकाशम्) कुमार ! न खलु किञ्चित् । ऐश्वर्य्यभञ्जतुल्यता ममाभिप्रेता ।

भरतः—तात किं गृहसे । स्वर्गं गतेन महाराजपादमूलेन शपितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः श्रूयताम्—

Eng. Bharat—What is implied by the "equally miserable"?

Sumantra—(To himself) alas ; I have nearly divulged everything ; (aloud) Prince ! nothing more ; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir ! Why do you conceal ? I charge you to tell the truth on (the oath of) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth ; or you are to swear by the feet of His late Majesty, if you do not tell the truth).

Sumantra.—There's no other alternative ; then please hear.

1. ऐश्वर्य्यभञ्जतुल्यता—ऐश्वर्य्यस्य भञ्जः इत्यतः ; यदा ऐश्वर्य्यात् भञ्जः सुप्-सुपा । तत्र तुल्यता सुप्-सुपा ; तस्य तुल्यता इति इत्यतः वा । उक्त कर्म of अभिप्रेता ।

2. मम—"क्तस्य च वर्त्तमाने" इति कर्त्तरि ढ्यो ।

3. अभिप्रेता—अभि + प्र + इ + क्त वर्त्तमाने कर्मणि ।

३. गृहसे—गृह मंवरणे इति धातुः । गृह् + लट् + से ।

५, महाराजपादमूलिन—महान् राजा कर्मधा—with ममासान् लट् ।
तमा पादाः इतत् ; तेषां मूलने इति इतत् ; करणे वतीया ।

६. शपितः—शप् + शिच् + स्वार्थे + क्त कर्मणि । Comp "मम प्राणैः
शपितः स्याः यदि मत्स्यं न ब्रूयाः" in अभिवेक, स्वप्ननाटक and बालचरित । See
ante also.

(सु) वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।

सीता मायामुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रामेण) मुनिजनमार्थे महता रक्षसा (मह) वैरं कृतं ततो रावणेन
मायामुपाश्रित्य सीता हृता ।

Eng. It is for the sake of the ascetics, that Ramechandra
has created the enmity of the mighty Rakshasa and that is
why Ravana has carried away sita through stratagem
(trickery).

1, मुनिजनमार्थे—मुनयः एव जनाः कर्मधा, or जन=समूह । मुनीनां
जनाः इतत् । तेषाम् अर्थः तस्मिन् इति इतत् ; तेषां प्रयोजने इत्यर्थः । अधिकरणे ०भी ।

2, रक्षसा—सहार्थे वतीया । सहशब्दस्तु गम्यमानः (understood) ।

भरतः—कथं हृतेति । (मोहमुपगतः)

समन्तः—समाश्वसिहि समाश्वसिहि ।

Eng. Bharat—What "carried away !"

Sumantra—Have patience ! be consoled, Sir,

भरतः—(पुनः समाश्वस्य) भोः कष्टम् !

पित्रा च वान्धवजनेन च विप्रयुक्ते

दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममार्थां

जामृतचन्द्र इव खे प्रभया वियुक्तः ॥१२॥

Proso, पित्रा च वान्धवजननेन च विप्रयुक्तः समर्थः (रामः) वनप्रदेशं गच्छन् दुःखं समनुभूय पुनर्भात्याविशोगमुपलभ्य, खं प्रभया विपुक्तः जीमूतचन्द्र इव ज्ञातः ।

Eng.—Being separated from father as well as relatives (near and dear ones), my elder brother has experienced extreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains (or the moon in the sky with her rays hidden in the clouds).

1. विप्रयुक्तः—वि + प्र + युज् + क्त कर्मणि । Its अनुक्तकृतां is पित्रा and वान्धवजननेन ।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यदा वनस्य प्रदेशः इति हेतुः । तस्मिन् । अधि० लो ।

3. उपलभ्य—उप + लभ् + ल्यप् । N. B.—Rama is समर्थः, so I fully appreciate the दुःखं he is suffering from.

4. जीमूतचन्द्रः—जीमूतः मेघः । जीमूताहतः चन्द्र इति शाकपायिं वादिशतम् । जीमूतस्य (वर्षाकालस्य) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

भोः किमिदानीं करिष्ये । भवतु दृष्टम् । अनुगच्छतु मां तातः ।

सुमन्त्रः—यदाज्ञापयामि कुमारः । (उभौ परिक्रामतः) ।

सुमन्त्रः—कुमार ! न खलु न खलु गन्तव्यम् । देवीनां चतुः-
शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः क इह प्रतिहारे ।

(प्रविश्य) प्रतिहारो—जेदु भट्टिदारअ । विजया खु अहं !

[जयतु भर्तृदारकः । विजया खलु अहम्]

भरतः—विजये, समागमनं निवेदय अत्रभवते ।

प्रतिहारी—कदमाए भट्टिनीए निवेदेमि । [कतमसैय भट्टिनी निवेदयामि] ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) इम् किं ए खु भवे । (प्रकाशम्)
भट्टा तह । (निष्क्रान्ता) ॥ [हं किंनु खुलु भवेत् ! भर्तः तथा]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out noble sir ! please follow me.

Sumantra.—As the Prince commands. (Both of them walk around)

Snm. — Prince ! do not enter (or proceed), do not enter ; it is the (inner) court-yard of the Queens' palaces.

Bharat. — My business is here ; oh ! who stands at the gate ? (Having entered)—

Portress—May the prince prosper ; I am Vijaya.

Bharat.—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king (who wants to see me the king).

Port.—(To herself) oh ! what may possibly have taken place ! (Aloud) your highness ! let it be so ! (exit).

1. दृष्टम्—It means I have ascertained duly, 'मया दृष्टम्' ।

2. चतुःशालम्—चतसृणां शालानां समाहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mausions facing each other as well as the north and south-side palaces doing the same ; compare "चतुःपुरचतुःशालं" in swapna ; the word occurs in अविमारक too ; so we see every rich men had चतुःशाल in the harem.

3. देवीनाम्—सख्यम् ६०। देवी means the crowned consort of a king ; the principal queen.

4. भट्टिनौ—क्रियायोगे चतुर्थौ or सम्प्रदाने ४०। &c.

Remark (i) By “भवतु इदम्” Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says “अत्रैव मेकार्यम्” । Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says “यो मां राजानमिच्छति” thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

(ततः प्रविशति कैकेयी प्रतिहारी च)

कैकेयी—विजय ! मं पेक्खिदुं भरदो आअदो । [विजये मां प्रेक्षितुं भरत आगतः] !

प्रतिहारी—भट्टिणि । तह । भट्टिदारअस्य रामस्स सआसादो ताद सुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल । [भट्टिनि, तथा । भट्टिदारकस्य रामस्य सकाशात् तातसुमन्त आगतः । तेन सह भट्टिदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल] ।

कैकेयी—(स्वगतम्) केन खु उग्घादेण मं उपालम्भिस्सदि भरदो । [केन खल उद्घातेन माम् उपालम्भते भरतः] ।

प्रतिहारी—भट्टिणि । किं पविसदु भट्टिदारओ । [भट्टिनि । किं प्रविशतु भट्टिदारकः] ।

✓ Eng. Kaikeyi.—Vijaya I has Bharat come to see me ?
Port—My noble madam ! so it is ; the venerable Sumantra

has come back from the Prince Ramchandra and Bharat seems to interview your ladyship with him.

Kaikeyi — (To herself) In which matter (on what account) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उदघातेन—प्रकृत्यादित्वात् or करणे दतीवा । उद + इन् + घञ । It means some प्रस्ताव or Introduction or subject matter.

2. उपालप्स्यते—उप + आ + लभ् + लृट्, स्यति । will rebukeme.

कैकेयी—गच्छ । पवेसेहिणं । [गच्छ । प्रवेशय एनम्] ।

प्रतिहारी—भट्टिणि ..ह ! (परिक्रम्य उपसृत्य च) जेदु भट्टि-
दारओ । प्रविसदु किल । [भट्टिनि तथा । जयतु भर्तृदारकः ।
प्रविशतु किल] :

भरतः—विजये किं निवेदितम् ?

प्रतिहारी—आम [आम्] ।

भरतः—तेन हि प्रविशावः । (प्रविशतः)

कैकेयी—जाद विअआ मन्ते दि—रामस्स सआसादो सुमन्तो
आअदोत्ति । [जात, विजया मन्वयते—रामस्य सकासात् सुमन्त्र
आगत इति] ।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवतै ।

कैकेयी—जाद । अवि कोसल्ला सुमित्रा अ सहावइदक्वा ।
[जात । अपि कौशल्या सुमित्रा च शब्दापथितव्या] ।

Eng. Kaikeyi—well go and let him enter.

Portress.—Noble madam ! let it be so ; (having walked round and approached) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Portress—yes, your highness.

Bharat.—Then let us enter. (They enter)

Kaikeyi.—My darling ! Bijaya relates (reports) that Sumantra has come back from Ram.

Bharat—And some agreeable news I am now going to deliver unto you !

Kaikeyi—My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्—Refers to Bharata. Rather a poetical licence, Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has “मा तां निनाय” “एनां जगद् व” in Raghu VI ; or take एन as separate word from the अच्चादेश of एतद् or इदम् । Cp.—“एना पृथिवी” in Rigveda.

2. शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp “शब्दापयति राघवः” in रामायण । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द + क्यङ् लटति = शब्दाय (नामधातु) + ति = शब्दायति ; next शब्दायत् प्रेरयति = शब्दायि + णिच् + लटति = शब्दाययति to cause to respond. Then by तस्य वेगेत् शब्दाययितव्या = to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या = शब्दं कर्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakit has शब्दावदव्या and not शब्ददव्या । And Swapna has “आयाम् अवन्तिकां शब्दापय” —Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द + णिच् + लटति = शब्दा + णिच् + लटति (ह्रि of चकार in place of its elision being irregularly done, cp “अदन्तेषु पाठवलात् अदन्तत्वे ह्रिः” and “शकटायनस्तु कथादीनां सर्वेषां पुकमाह” also “बहुलमेतन्निरुद्धम्” in Dikshita's siddhantakaumudi) = शब्दाप + णिच् + लटति = शब्दापयति । Then in तस्य कर्मणि we get शब्दापयितव्या = to order or cause to call out ; similarly forms like दुःखापिता &c are defended.

भरतः—न खलु ताभ्याम् श्रोतव्यम् ।

कैकेयो—(आत्मगतम्) हं किं ए ह्र (?खु) भवे । (प्रकाशम्)
भणाहि जाद । [हं किं नु खलु भवेत् । भण जात] ।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened !
(Aloud) please tell my boy !

Bharat—Hear please !

यः स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः ।

तस्य भार्या हता सीता पर्याप्तस्ते मनोरथः ॥१३॥

Prose.—यः त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्या सीता हनति न
मनोरथः पर्याप्तः (पूण्यं गतः) ।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him that has gone to the forest by your order has been carried away (abducted).

1. त्वन्नियोगात्—तव नियोगः इति इतत् ; तस्मात् । हतो प्रसी । Or
तमनुसृत्य इति लघुलोपे प्रसी ।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम् । इतत् ; कर्मधा वा ।

3. पर्याप्तः—परि + आप् + क्त ; परिपूर्णतां प्राप्तः । Cf.—“कैकेयि !
कामाः फलितास्तवेति”—रघुवंशस्य दशोदशस्कन्धे । Also mark the
taunting tone of Bharata's speech and his anger for his mother's action.

कैकेयो—हम् ।

भरतः—हन्त भोः । सख्युक्तानामिच्छाकूणां मनस्विनाम् ।

वधूप्रधर्षणं प्राप्तं प्राप्यात्तभवतीं वधूम् ॥१४॥

Prose. हन्त भोः । अतभवती वधूम् प्राप्ता मत्त्वयुक्तानाम् मनस्विनाम्
इच्छाकृष्णाम् वधू-प्रधर्षणं जातम् ।

Eng. Kaikeyi—Alas !

Bharat—The outraging of a wife has occurred in the line
of the powerful and magnanimous descendants of Ikshaku—
owing to their having accepted or taken you as a wife.
(or simply became they admitted you as a wife in their
family.)

1. मत्त्वयुक्तानाम्—मत्त्वेन युक्तास्तीदमिति इतत् ।

2. मनस्विनाम्—adj. to इच्छाकृष्णाः । मनस् + विन् (मत्वर्थे) ।
Even सत्त्वयुक्त and मनस्वी इच्छाकृष्णश्रीय राजा has suffered वधू-प्रधर्षण
and that too through your vile course of action.

3. इच्छाकृष्णाम्—सम्बन्धे इष्टी । इच्छाकृष्णशब्दे लक्षणावृत्तिः स्वीकरणीया
तेन हि इच्छाकृष्णशब्देन इच्छाकृष्णश्रीयानां प्रतीतिः ।

4. वधू-प्रधर्षणम्—वध्वाः प्रधर्षणमिति इतत् । प्र + धृष + ल्यट् ।

5. Remark—This series of blames imputed on Kaikeyi
made her dumb-founded and she how defends herself. This
is the right moment for that.—Cf. “देवकालि निवेदयामि”—ante.

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहिउं । (प्रकाशम्)
जाद तुवं ण आणासि महाराजस्स सावं [भुवतु इदानीं कालः
कथयितुम् । जात. त्वं न जानासि महाराजस्य शापम्] !

भरतः—किं शप्ती महाराजः ?

कैकेयी—सुमन्त । आअक्ख वित्थरेण । [सुमन्त, आचच्छ
विस्तरेण] ।

सुसन्तः—यदाज्ञापयति भवती । कुमार, अय्यताम्—पुरा
मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलसं पुरयमाणा

वनगजवृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेदिना
शरेण विपन्नचक्षुषो महर्षेयक्षुभूतो मुनितनयो हिंसितः ।

भरतः—हिंसित इति ? शान्तं पापं शान्तं पापम् । ततस्ततः

Eng. Kaikeyi—(to herself) well ? this is the time for disclosing everything ; (aloud) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince—Formerly the king went out a-bunting and there he killed with his Sabdabedhi arrow (i. e. with his arrow that pierces the game following the track of the game's sound) —an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! then—

1. कथयितुम्—“कालसमयवेलासु तुमुन्” इति कथधातोन्तुमुन् प्रत्ययः ।
2. गप्तः—गप् + क्त कर्मणि ।
3. आचक्ष्व—आ + चक्ष् लोटि स्त ।
4. विस्तरेण—प्रकृत्यादित्वात् तृतीया । वि + स्तृ + षप् । See our notes in “गिरां विस्तरतत्त्वसंग्रहे” Kirata XIV.
5. पूरयमाणः—पूर + णिच् चुरादि + शानच् कर्त्तरि । Its object is कलसम् and it qualifies मुनितनयः । “णिचय” इत्यात्मनेपदम् ।
6. वनगज इत्यादि—वनस्थितः गजः वनवासी गजः इति वा । शाक-
पायिवादित्वात् समासः । तस्य वृंहितमिति इदम् । वृंह + क्त भावे इति वृंहितं
इतिरिव । Compare “वृंहितं करिगर्जितम्” and “स तत्र हिरद-

इंहितशङ्को" &c. तत् अनुकर्तुम् शीलं यस्य स इति अनु + कृ + शिनि प्रत्ययः । उपपद तत्पुरुषः । तादृशः शब्दः इति कर्मधा । तस्मात् समुत्पन्नः इति मुप् सुप् ; सम् + उद् + पद् + क्त कर्त्तरि । वनगजस्य शङ्का (सम्भावना or बुद्धिः) इति हेतुः । वनगजहंहितानुकारिशब्दसमुत्पन्ना वनगजशङ्का इति कर्मधा । तथा । हेतौ श्या ।

7. शब्दविधिना—शब्देन (शब्दानुसारेण) व्यङ्ग्यं शीलं यस्य स इति शब्द + व्यङ् + शिनि (व्यङ्ग्यत्वात् सम्प्रसारणम्) । उपपदतत् ; or better—शब्देन विधिति (हितो करोति, नाशयति) इति शब्द + विध + शिनि कर्त्तरि साधुकारिणि, ताच्छील्ये वा । Qual. करिण ।

8. विपन्नचक्षुषः—विपन्ने नष्टे चक्षुषी यस्य तस्य इति वङ् ।

9. चक्षुर्भूतः—चक्षुर्भूतः तुल्यः इति चक्षुर्भूतः, नित्यसमासः । चक्षुषा भूतः (तुल्यः) सुप् सुप् &c.

10. पापम्—Snbj. to चक्षुः understood. पापम् मालमन्तु &c.

सुमन्त्रः—ततस्तमेव गतं दृष्ट्वा—

तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।

यथाहं भोस्तुमपेयं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति

Prose.—रुदितस्यान्ते सत्यभाषिणा तेन उक्तम् “भोः यथा अहम् एव त्वमपि पुत्रशोकात् विपत्स्यसे” इति ।

Eng.—Then finding him in such a plight the truthful sage uttered after lamentation “oh ! you will also meet calamity due to the bereavement of son just like me.”

1. रुदितस्य—रुद् + क्त भावे । तस्य । शेषे इष्टी, related to अन्ते ।

2. सत्यभाषिणा—सत्यं भाषितुं शीलं यस्य तेन सत्य + भाष् + शिनि कर्त्तरि ।

3. पुत्रशोकात्—पुत्रस्य शोकः इति अश्रुधारादिषु पश्यीतत् ; तस्मादिति हेतौ प्रसौ

4. विपत्स्यसे—वि + पद् + लृट् स्यसे ।

N. B.—The Ramayan also supports this reading as follows—पुत्रव्यसनजं दुःखं यदेतन्मे साम्प्रतम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्मिन्नि अवरारहे मं निकखिविअ पुत्तओ रामो वनं पेसिदो ण ह रज्जलोहेण । अपरिहरणोओ महरिसि-
सावो पुत्तविप्रवासं विणा ण होइ । [जात ! एतन्निमित्तमपराधे
मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राज्ञलोभेन ।
अपरिहरणोयो महर्षिः शापः पुत्रविप्रवासं विना न भवति] ।

भरतः—तुलेय पुत्रविप्रवासे कथमहमरणं न प्रेषितः ।

कैकेयी—जाद ! मातुलकुले वर्त्तमानस्म पइदोहुदो दे विष्णु-
वासो । [जात ! मातुलकुले वर्त्तमानस्य प्रकृतिभूतस्तं विप्रवासः]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

Eng. Bharat.—Alas ! what a misfortune.

Kaikeyi.—My darling ! it is for this reason and not out-
greed for the kingdom that my son Ramchandra has been
sent to forest the guilt being thrown on me (the blame being
lain on me). Because the curse of that great ascetic
could not be avoided without a long separation of son .

Bharat.—Why have I not been sent to the forest, the long
separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as
you dwelt long in your maternal uncle's house.

Bharat—well and good ; but why did you fix fourteen
years.

1. कष्टम्—अभिधेयमात्रे (प्रातिपदिकार्थे) एसा ; or nom to भवति
&c understood.

2. अपराधे—विषयधिकरणे ओमी ।

3. निक्षिप्य—नि + क्षिप् + क्यप् । I volunteered all responsibility
on myself and sent pitiable Rama to forest to fulfil मुनिशाप
—the nature's ordain is अपरिहार्य ।

4. पुत्रकः—पुत्र + स्वार्थे कन् प्रत्ययः ।

5. राज्यलोभेन—राज्यस्य राज्ये वा लोभः ; इतत् or मुपसृपा । तेन । ज्ञेता हृत्वीया ।

6. अपरिहरणीयः—परिहर्तुम् शक्यः इति परि + हृ + णीय कर्मणि ; न परिहरणीय इति नञतत् । Sage's curse must happen it is अपरिहरणीय ; and as through nature all this has happened, king Dasaratha must die through पुत्रवियोग । Now to make the inevitable course come to pass in any way Kaikeyi did this through the approval and advice of अजिष्ठ and others. The मृद is to take place through Rama's death or through Rama's exile ; of these exile is better than death. So Kaikeyi in conference with the priest adopted this course of action though it seemed very shocking on her part and though all blame came upon her. And the limit of the year was uttered unawares. Thus Kaikeyi defends herself and thus our poet raises Kaikeyi higher than she is portrayed in Ramayana. See Next para.

7. पुत्रविप्रवासः—विना योगे रया ; विगिष्टः दीर्घः प्रवासः इति प्रादितत् ; पुत्रस्य विप्रवासः इति इतत् ।

8. पुत्रविप्रवासे—भावे णी ।

9. वर्तमानस्य—वृत् + शानच् कर्त्तरि ; adj to ते ।

10. मातुलकुलं—मातुलस्य कुलं तत् ; अधि णी ।

11. प्रकृतीभूतः—अप्रकृतः प्रकृतीभूतः इति प्रकृत + अभूततद्भावे चि प्रत्ययः ततः भू + क्त कर्त्तरि । To this दृश्य being habituated this will not pain him in the least. Rather Rama being his dearer son his separation will cease pain so वनवास of Rama was arranged for.

12. अवेक्षितानि—अव + ईच् + क्त कर्मणि plural. निर्धारितानि इत्यर्थः ।

13. किं कारणम्—“निमित्तपर्यायप्रयोगे सर्वांशम्—“इति अत्र प्रथमा । कस्मान् कारणात्, केन कारणेन &c are also allowable.

कैकेयो—जाद चउद्दस दिअसत्ति वत्तुकामाए पय्याउल-
हिअआए चउद्दस वरिसाणि त्ति उत्तं [जात, चतुर्दश दिवसा इति
वक्तु कामया पय्यांकुलहृदयया चतुर्दश वर्षाणोत्पुक्तम्]

भरतः—अस्ति पाण्डित्यं समग्रविचारयितुम् । अथ विदित-
मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं
च ।

भरतः—हन्त त्वं लोकसाक्षिणः खलु एते । दिष्टानपरा-
द्धात्रभवतो । अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमनुना मया
दूषितात्रभवतो तत्सर्वं मर्षयितव्यम् । अम्ब, अमिवादये ।

Eog. Kaikeyi.—My darling ! I intended to say "fourteen
days" but my heart being perturbed, I uttered fourteen
years.

Bharat.—Yes you are capable enough to judge every-
thing (you are clever enough to consider all points). Well,
was it known to the elders (superiors) ?

Somantra.—Prince it was known to Vasistha, Bamadeva
and the like and was also approved by them.

Bharat.—Ho ! these are the seers of everything in the
world. Luckily your ladyship is not blameful ! Mother !
your noble self has been accused (censured, blamed) by me
whose anger was roused due to (or on account of) fraternal
love,—this is to be forgiven. Mother ! I salute thee.

1. वक्तु कामया—वच + तुम् = वक्तुम् । वक्तु, कामः यस्याः, बहु । सकारस्य
लोपः । See note Act I.

2. पय्यांकुलहृदयया—पय्यांकुलं हृदयं यस्याः मया इति बहु । Adj to मया ।

3. विदितम्—मतिबुद्धिपूर्वाद्यर्थे इति वक्तुमाने विद्वधातोः क्तप्रत्ययः
कर्मणि ।

4. गुरुजनस्य—तस्य च वर्त्तमाने इति कर्त्तरि पठौ । This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्वं वत् कर्त्तरि ङष्टौ । वशिष्ठश्च वामदेवश्च इति वशिष्ठवामदेवौ इन्द्रसभासः । तौ प्रभृती येषां तेषामिति बहु ।

6. अनुमतम्—अनु + भन् + क्त कर्मणि; वर्त्तमाने क्त । similarly विदितम् is derived.

7. त्रिलोक्यमाचिद्यः—वयाणां लोकानां समाहारः इति त्रिलोको । समाहार दिग्ः । त्रिलोको एव त्रिलोक्यम् इति स्वार्थे ष्यञ् प्रत्ययः । तस्य माचिद्यः इति इतम् ।

8. अनपराधा—न अपराधेति भजतम् । अप् + राध् + क्त कर्त्तरि ।

9. धावन्निहात्—धातोरन्निहः सुपमुपा; तस्मादिति द्वेतां प्रसी ।

10. समुत्पन्नमनुना—adj to मया । सम् + उद् + पद् + क्त कर्त्तरि । समुत्पन्नः समुत्पन्नस्य जेनेति बहु । Qual मया ।

11. दूषता—दुप् + णिच् + क्त; fem. या । दुष् + णिच् = दूषयति । चित्तावेकारं तु दूषयति दापयति इति उभावेव भवतः ।

12. मर्षयितव्यम्—मृष् + णिच् + तव्य कर्मणि; agreeing with तत् which has उक्ते कर्मणि समा ।

14. अभिवाद्ये—अभि + वद् + णिच् + लृट् ए । Bharata asks pardon for his rude behaviour on mother, for he did not know the realfact so long. To him mother is divine now “माता किल ननुष्यानां देवतानाञ्च देवतम्”—नञ्चम ।

कैकेयो—जाद ! का एवाम माता पुत्रस्य अवराहं ए मरिसेदि । उद्वेहि । उद्वेहि । को एत्य दीशो । [जात, का नाम माता पुत्रस्य अपराधम् न मर्षयति । उत्तिष्ठ, उत्तिष्ठ । कोऽत्र दोषः] ।

भरतः—अनुगृह्यतोऽस्मि । आपृच्छामि अत्रभवतोम् ! अद्येवाहम् आय्यं स्य साहाय्यार्थम् कृत्स्नं राजमण्डलम् उद-योजयामि ।

Eng. Kaikeyi.—My darling ! which mother (or is there any mother that) does not forgive her son's faults. Rise up ! rise up. What harm in it ?

Bharat.—I am blessed (I deem myself blessed). Good-bye so to you. This very day I shall set the entire circle of kings in eid of my brother.

1. आह्वयामि—आ + प्रह्व + कृट् सिप् । By the rule “आङिनुप्रच्छोः” it should be used in the etmanepada. आह्वये would have been proper. It is an irregular use of Bhasa.

2. उदयोजयामि—उद् + युज् + णिच् + कृट् सिप् । भविष्यत् समीपे कृट् ।
भरतः—अयमिदानीम्—

बेलासिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनद्वाम् ।

वलैस्तरङ्गिष्व नयामितुल्यंग्लानिं समुद्रं सह रावणेन ॥१६॥

Prose.—(अयम् अहम्) इमां बेलां मत्तगजान्धकारां सैन्यौघनिवेशनद्वाम् करोमि । तरङ्गिः वलैः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च ।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers ; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up (to be equally pale).

1. मत्तगजान्धकारां—adj to बेलां । मद् + कृ = मत्त ; कृ कर्त्तरि । मत्ताः गजाः इति कर्मधा । ते एव अन्धकारः तन्मत्स्वरूपः यत् । यद्वा तैः (हितौ श्या) [तेषां सद्भाववशात्] अन्धकारी वा सुप् सुपा or श्तत् ।

2. सैन्यौघनिवेशनद्वाम्—सैन्यानाम् औधः इति द्वत् । तेषां निवेशः इति द्वत् ; तैः नद्धा इति श्तत् ; नद् + कृ कर्मणि = नद्ध i. e. परिबन्ध ।

3. तरङ्गिभिः—तु + शब्द वृत्तीया बहुवचन ; adj to वलैः ।

4. रावणेन—“सहयुक्ते प्रधाने” श्या । रावणस्य अप्रधानत्वात् तव सहार्थं वृत्तीया । आदौ एव समुद्रस्य ग्रानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हितुना रावणस्य अप्राधान्यम् ।

5. तुल्यम्—“तुल्यम्” इति पाटञ्जु साधयान् । ग्लानिगण्यस्य स्त्रीलिङ्गत्वात् ; or it is an adverb.

8. ग्लानिम्—ग्लै ह्यर्षचये + क्ति ; direct obj to नयामि ; the indirect being समुद्रम् ।

(भ) — अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) प्रतिहारो — जेठु कुमारो । इमं वृत्तान्तं मुनिश्च
जेठभट्टिनी मोहं गन्ता । [जयतु कुमारः । इमं वृत्तान्तं
यत्वा जेठभट्टिनी मोहं गता ।]

कैकेयो — हम् ।

भरतः — कथं मोहमुपगताम्वा ?

कैकेयो — एहि जाद ! अयं अस्मासदस्मासो । [एहि
जात ! आयासयिष्यावः]

भरतः — यदाज्ञापयत्यम्वा । (निष्क्रान्ताः सर्वे) ।

पठोऽङ्कः ।

Eog. What ! a sonod seems to arise ! Look quickly
wherefrom it is. (Having entered) —

Portress. — May victory attend the Prince ; on hearing this
fact (incident or event) the eldest queen has got fainted
(has fallen down in a swoon).

Kaikeyi. — Oh !

Bharat. — What ? has my mother fainted ?

Kaikeyi. — Come along my darling ! we shall assure
(console) the venerable lady.

Bharat. — As my mother commands.

(Exeunt omnes) — (The sixth act.).

1. तूर्णम् — adv. त्वर् + क् = त्वरितम् and तूर्णम् ।

2. जेठभट्टिनी — जेठा भट्टिनी इति कर्मधा । प्रयस्य + इठ = जेठ ; also
श्रेष्ठः । This refers to कौशल्या ।

3. आयासयिष्यावः — आ + यम् + णिच्. लुट् स्यावः ।

4. हम् — It is as already seen an अव्यय to denote कोप or
सम्भ्रम । Here it implies सम्भ्रम or विक्रय ।

प्रतिमानाटकम्

सप्तमोऽङ्कः ।

(ततः प्रविशति तापसः)

तापसः—नन्दिलक ! नन्दिलक !

(प्रविश्य) नन्दिलक—अयम्, अयम् हि । [आर्य्य, अय मस्मि] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारा-
पहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगुणविरुद्ध-
वृत्तम् गुणविभूषणं विभीषणमभिषिच्य देव-देवर्षिसिद्धविमल-
चारित्रां तत्रभवतीम् सीतामादाय ऋक्षराक्षसवानरमुखैः
परिवृतः सम्प्राप्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो
रामः । तदद्यास्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं
तत् सर्वं सज्जीक्रियतामिति ।

(Then enters an ascetic) Ascetic.—Nandilaka ! Nandilaka !

(Entering) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs, that having killed Ravan, the abductor of his wife and the oppressor of the three regions, and having installed Bibhishana who bears a character opposite to that of a Rakshasa, and having taken with him Sita who has proved her spotless character amongst gods and the divine sages and being beset with or surrounded by or followed by the chiefs of the Bears, Rakshasas and monkeys, here approaches the venerable Ram being (or who is) as charming as the moon-clear autumn-

sky. Therefore decorate everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुलपतिः—He is a sage who maintains thousands of मुनि and teaches them (see Sak).

2. स्व-दारापहारिणम्—स्व दाराः कर्मधा, स्वस्य दाराः इतत् वा । तान् अपहृतवान् इति स्व + दार + अप + ह + णिन् कर्त्तरि ताच्छोली = उपपदतत् ; यद्वा स्वदाराणाम् अपहारो तमिति इतत् । This shows that Ravana deserved punishment from Rama.

3. वैलोक्य विद्रावणम्—वयाणाम् लोकानाम् समाहारः इति विलांकी । मा एव वैलोक्यम् इति स्वाये चागुर्वष्टादित्यात् यञ् प्रत्ययः । विद्रावयति इति विद्रा-वणः—वि + द्रु + णिच् + लाट् कर्त्तरि । वैलोक्यस्य विद्रावणः इति इतत् । तम् । Ravana was so called for his terrible motions.

4. गुणगणविभूषणम्—गुणानाम् गणाः इतत् । ते एव विभूषणानि अलङ्करणानि यस्य तमिति बहु ।

5. देवदेवर्षिसिद्धविमलचारित्राम्—देवयासौ ऋषियेति देवर्षिः । कर्मधा । देवा च देवर्षयश्च इति इन्द्र समासः । तेषु सिद्धम् प्रतिपन्नम् इति सहस्रुपा । देव देवर्षिसिद्धं विमलचारित्रम् यस्याः तामिति बहु । or सिद्धाः are a class of सिद्ध-पुरुष । देवदेवर्षिसिद्धाः इन्द्र । तेषु विमलम् । तादृशं चारित्रं यस्याः, बहु । ताम् ।

6. ऋक्षराक्षसवानरमुख्यैः—ऋक्षाश्च (भङ्गूकाय) राक्षसाश्च वानराश्च इति इन्द्र समासः । तेषां मुख्या स्मरिति इतत् ।

7. शरदिनलग्नगनचन्द्राभिरासः—शरदि विमलम् इति सहस्रुपा । तादृशं नग्नमिति कर्मधा । तत्र ययन्द्र इति सहस्रुपा । स इव अभिरासः इति उपमान समासः । As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद् and so shining to all. Comp "शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम्" ।

8. अष्टाभिभवेन—प्रजालादित्यात् करणे वा तृतीया । अष्टाकम् विभवः इति इतत् ; तेन ।

9. सङ्कल्पयितव्यम्—सन् + क्लृप् + णिच् + तव्य ।

10. सञ्जीवितम्—सज्ज + अभूततदभावे च्चि + क्त + कर्मणिवाच्ये लोट ताम् ।

नन्दिलकः—अयम् ! सर्वं सज्जीकृतम् । किन्तु—[आर्य्य ! सर्वं सज्जीकृतम् । किन्तु] ।

तापसः—किमेतत् ?

नन्दिलकः—एष विभीषणकेरत्रा रक्खसा । तेषं भक्षण-
निमित्तं कुलवदौ प्रमाणम् । [अत्र विभीषणीयाः (यद्वा
विभीषणसखन्धिनः) राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः
प्रमाणम्] ।

तापसः—किमर्थम् ?

नन्दि—ते ख खज्जन्ति [ते खलु खादन्ति] ।

तापसः—अलमलं सम्भूमेण । विभीषणविधेयाः खलु
राक्षसाः ।

नन्दि—एवमो रक्षससज्जणाश्च । (निष्क्रान्तः) [नमो
राक्षससज्जनाय]

Eng.—Nandi—Noble sir ! everything has been decorated ;
but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Bibhisana's train. As re-
gards their food, our chief is the final authority (as regards
feeding them the decision rests with our chief).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. The Rakshasas are
subject to Bibhisana.

Nandi.—So let my salutation go to the good (pious)
Rakshasas, (exit).

1. विभीषणीयाः—विभीषण + क्त ; or विभीषणस्य सम्बन्धः इति इतत् । स चास्ति येषाम्, इतिप्रत्ययः = विभीषणसम्बन्धिनः ।
2. भक्षकनिमित्तम्—भक्षकस्य निमित्तम् इति इतत् । Adv. Qual. भवति &c understood.
3. प्रसादम्—“कुलपतिः”—इत्यस्य विधेयः । अजहङ्गिहमेतत् ।
4. विभीषणविधेयाः इति इतत् । “विधेयो विनययाही वचनेस्थित आग्रह” इत्यमरः ।

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर, जियः स्याद् द्वितीयस्तवारि-

स्तुव भवतु विधेया भूमिरैकातपत्रा ।

इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः

क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—इ नरवर (त्व) जय । तवक्षेत्द्वितीयः अरिः स्यात्—म जियः (भवेत्) । एकातपत्रा भूमिस्तुवविधेया भवतु—इति प्रसन्नैरनेकैः मुनिभिः स्तूयमानः (पूज्यमानः) मानवेन्द्रो (राघवः) विमानात् क्षितितलमवतीर्णः ।

Eng. Ascetic.—(Beholding) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying “victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella”.

1. नरवर—नरेषु वरः योऽयं इति सुप्रमुखा ; vocative case.
2. जियः—जि + यत् कर्मणि । Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.
3. एकातपत्रा—एकं रामचन्द्रस्य एव आतपत्रम् यद or यस्या सा इति वक्तुः ; adj to भूमिः । आतपत्रात् वायव्ये इति आतप + त्र + क्त कर्तरि = आतपत्रम् umbrella. Comp “एकातपत्रम् जन्तः प्रभुत्वम्”—Kalidasa. This is a sign of universal sovereignty.

4. अनैकैः—न एकः इति नञतत् ; अनैकश्च अनैकश्च अनैकश्च, एकशेष ।
 तैः । "पतन्तानेके जलधोरिवीनयः"—Kirata XIV. Adj to मुनिभिः ।
 5. स्यूयमानः—सू + शानच् कर्मणि ; adj to मानवेन्द्रः ।
 6. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति इतत् (शेषे) ; सुप.सुपा या ।
 वा मानव इन्द्र इव इति उपनिषत्तत् ।

(तापसः) जयतु भवान् जयतु । (निष्क्रान्तः) ॥

इति मिथ्यविष्कम्भकः ।

Eng.—Victory be to thee (may yon prosper). [Exit].

N. B.—विष्कम्भकलक्षणं यदा साहित्यदर्पणे—वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः संलितायेस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्यमीन मध्याभ्याम् वा पावाभ्याम् सम्प्रयोजितः गृहः स्यात् न तु मङ्गीकीं नीचमध्यमकल्पितः ॥ Here it is मङ्गीकी or मिथ्य as one of the actors तापस is मध्यम, and the other Nandilak is नीच speaking Prakrita. See ante also.

(ततः प्रविशति रामः)

रामः—भोः—

समुदितवलवीर्यं रावणं नाशयित्वा

जगतिगुणसमयां प्राप्य सीतां विशुद्धाम् ।

वचनमपि गुरुणामन्तशः पूरयित्वा

मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥ २ ॥

Prose.—समुदितवलवीर्यं रावणम् नाशयित्वा जगति गुणसमयाम् विशुद्धां सीतां प्राप्य गुरुणाम् वचनमपि अन्तशः (माकल्येन) पूरयित्वा भूयः मुनिजनवनवासं प्राप्तवान् अस्मि ।

Eng. Having killed Ravana, who was full of prowess and strength, having re-gained Sita who is pure and endowed with all the virtues in the world, and having performed the orders of my superiors to the last letter, I have again arrived at the forest-residence of the sages.

1. समुदितबलवीर्यम्—adj to रावणम्; बलं च वीर्यं च बलवीर्ये इन्द्र । समुदिने बलवीर्ये यस्य तम् इति बहुव्रीहिः । सम् + उद + इ + क्त कर्त्तरि ।

2. गुह्यसमया—गुह्येः समया तामिति इतत् । Mark Rama's estimate of Sita here.

3. चत्तमः—चत्त + शस् । Here the better reading is चत्ततः—चत्त + तम् । शस् comes by the rule “बह्व्यायांश्च शस् कारकादन्यतरस्याम्”; take चत्त to mean ‘whole’.

4. पूरयित्वा—पूर + णिच् + क्वाच् ।

5. मुनिजनवनवासम्—मुनिः एव जनः कर्मधा ; वने वासः सुप् मुपा । मुनि जनानाम् वनवासः इति इतत् । Rama refers to his आयमवास among मुनि in जनस्थान । And hence this is the place of scene here.

7. अथि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम् । यहा—refers to अहम् understood.

रामः—तापसोनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । (विलोक्य) अये इयं वैदेही ।

Eng.—Having entered inside in order to pay her respect to the female ascetics (ascetic ladies), Sita is delaying. (Looking around) oh ! here is Sita.

1. तापसोनाम्—कर्म कर्मणोः कृति इति कर्म णि इहो ।

2. अभिवन्दनार्थम्—अभिवन्दनाय इदम् इति नित्यसमासः by “अर्थेन नित्यसमासः विशेषालिङ्गता च वक्तव्या” । अभि + वन्द + लुट् ।

3. चिरायते—चिर is long time. चिरमस्माद्य इति चिर + अच् मत्वर्थं (अर्थं आदि) चिरः one who makes delay or by लक्षणा चिर means चिरयुक्त । चिर इव आचरति इति चिर + क्वाच् + लट् । The reading चिरायति is bad in gram चिरयति may be derived by “तत् करोति णिच्” । Comp “चिरायते खलु आवुक्तः”—Sak VI.

(रा) सखीति सौतेति च जानकीति यथावयः स्निग्धतरं स्तुषेति ।

तपस्विदारैर्जनकेन्द्रपुत्री सन्भाव्यमाणा समुपैति मन्दम् ॥३॥

Prose. तपस्त्रिदारैः यथावयः (समानाधिकादिवयः—क्रमानुसारिण) “सखीति” “सौतेति” जानकौति” “सुखे”ति स्निग्धतरं सभाष्यभाषा जनकेन्द्रपुत्री मन्दम् उपैति ।

Eng.—The daughter of the King of the Janka dynasty is slowly approaching being affectionately adressed as “my friend”, ‘Sita”, “Janaki”- “daughter-in law” by the ascetic ladies in proportion to their age.

1. तपस्त्रिदारैः—तपस्त्रिणां दाराः तैरिति इतत् ; अनुक्ते कर्तरि श्या । दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययोभावः । Adverb.

3. सखीति, सौतेति—इति योगे प्रथमा

4. स्निग्धतरम्—इदम् अनयोः रतिशयेन स्निग्धम् तत् इति तरप् । बौद्धातिशायने तरप् । तत् यथातथा । She is now more affectionately looked at by all, for she is now जगति विगृह्य ।

5. सभाष्यभाषा—सम् + भाष् + कर्मणि शानच् ; adj to सीता ।

(ततः प्रविशति सीता तापसी च)

तापसी—हला ! एसो दे कुड्म्विओ । उवसप्पणं । ण सक्कं तुमं एआइणिं पेक्खिदुं । [हला ! एष ते कुटुम्बिकः । उपसर्प एनम् । न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम्] ।

सीता—हं । अज्जवि अविस्ससणाअं विअ मे पडिभादि । (उपसृत्य) जेटु अयाउत्त [हम् अद्याप्यविश्वसनीयमिव मे प्रतिभाति । जयतु आर्यपुत्रः] ।

रामः—मैथिलि, अपि जानासि पृर्वाधिष्ठानमस्माकं जनस्थान-मासीत् । अप्यत्र ज्ञायन्ते पुत्रकृतकाः वृक्षाः ?

सीता—जाणामि जाणामि अवलोडअपत्तआ उल्लोइदव्वा दाणिं संबुत्ता । [जानामि जानामि । आलोकितपत्रका उल्लोकयितव्याः इदानीं संबुत्ताः (वृक्षाः)] ।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि !
अपुत्रपत्न्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवामसं भरतं दृष्ट्वा परिवस्तुं
मृगयूयमासीत् ।

Eng. (Then enter Sita and the ascetic lady)

Ascetic lady.—Hullo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me. (Having approached) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janasthan was our former residence. Can you recognise here your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember the leaves of these trees were visible before very eyes and now they require our faces to be raised in order to see them.

Ram.—This is so. Time makes the low high and the high low. Maithili ! can you remember how the herd of deer got frightened at the sight of Bharat clad in white under this very Chattim tree.

1. कुटुम्बिकः—कुटुम्ब + ठन् मत्वर्थे - कुटुम्बिकः a householder having कुटुम्ब or a husband. इम् इति अङ्गोकारिण अव्ययम् ।

2. अविश्वसनीयम्—न विश्वनीयमिति नञतत् ; वि + श्वस् + अनीय । Connect एतत् वच्मि न अविश्वसनीयम् इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम् अधिष्ठानम् इति कर्मधा । अधि + स्था लुट् = अधिष्ठानम् ।

4. पुत्रहृतकाः—adj to हृचाः । हृत एव हृतकः । पुत्रयासी हृतकयेति पुत्रहृतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—हृचाः इत्यर्थः । रुद्राणि पत्राणि इति पत्रकाणि पत्र + कन् प्रत्यय । आलोकितानि पत्रकाणि दीपाम् ।

6. उल्लोकयितव्याः—उद + लोक्, णिच् + तव्य । Adj to आलोकित-पत्रकाः हृचाः ।

7. संवृत्ताः—सम् + वृत् क्त कर्त्तरि । Adj to आलोकितपत्रकाः (वृत्ताः) ।
8. निम्नस्थलीतपादकः—adj to कालः । निम्नं यत् स्थलमिति कर्मधा । तस्य उत्तपादकः इति इतत् । यद्वा—निम्नं च, स्थलं च इन्द्र । तयोः उत्तपादकः ।
9. उपलभ्यते—उप + लभ् कर्मणि लट् ते ।
10. सप्तपर्वण्यम्—, इत्ये इत्ये) सप्त पर्वण्यं यस्य स इति बहु ; एकैकस्याम् शाखायाम् सप्तपर्वण्यम् सुदभावात् समासभावे सप्त इति शब्दस्य विकृतिः । अधस्तात् इति अतस्तत्र-प्रत्ययान्त-शब्दयोगे दृष्टौ ।
11. युक्तवाससम्—युक्तं वासः यस्य तमिति बहुव्रीहिः । Adj to भरतम् ।
12. परिव्रजम्—परि (मस्यक्) + व्रज् क्त कर्त्तरि । Adj to नृगदृष्टम् ।
13. Remark—Bharata met Rama at chitrakuta not at जनस्थान । So this is also a deliberate deviation from the Ramayana.

सीता—अयमउत्त ! दिदृक्षुस्वसुमरामि । (आर्यपुत्र ! दृष्टं खलु स्मरामि) ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनेस्तातस्य निर्वपनक्रियां चिन्तयद्भिः काञ्चनपाश्वी नाम नृगो दृष्टः ।

सीता—हं अयमउत्त ! मा खलु मा खलु एवं भणितुं । (भीता विपती) [मा खलु मा खलु एवं भणितुम्,] ।

रामः—अलमलं सम्भूमेण । अतिक्रान्तः खलु एषः कालः । (दिशो विलोक्य) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness of our austerities. Here came before our sight the deer known as Kanchanparsva, when we were seated here to think of the annual funeral rites of our departed father.

Sita,—Yes, my noble husband ! but no, do not talk like this.

Ram.—Away with your anxiety ; that time has long passed ; (looking at the directions) oh ! wherefrom.

1. इदम्—adv. to अरुणि, vividly. सृष्टिमितिवाचम् ।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, “श्रेण्यादयः कृतादिभिः” इति तत्पुरुषः with अभूततद्भाव for Katyayana says—श्रेण्यादिषु च्वाश्वचनं कर्तव्यम् । And some commentators take श्रेण्यादि as आकृतिगण । Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततद्भावेऽपि ।

3. निवपनक्रियाम्—निवपनस्य आइस्य क्रिया कृत्यं इति इतत्, ताम् ।

4. भणितुम्—भण + तुम् । This sentence is peculiar to Bhaṣa. The meaning is ना खलु एतत् भण or अलम् एतत् भणित्वा । See ante.

5. सध्रुमेण—“गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका” इत्यनेन करणे वृत्तौ ।

6. अतिक्रान्तः—अति + क्रम् + क्त कर्तरि । Nom. कालः ॥ तु = इच्छायां चञ्चलम् ।

(रा) रेणुः समुत्पतति लोध्रसमानगौरः

सम्प्राहणोति च दिशः पवनावधूतः ।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

सम्पूच्छितो वनमिदं नगरीकरोति ॥ ४ ॥

Prose. लोध्रसमानगौरः रेणुः समुत्पतति । पवनावधूतः (सन्) रेणुः दिशः सम्प्राहणोति च । पटहस्वनधीरनादैः सम्पूच्छितः शङ्खध्वनिश्च इदं वनं नगरीकरोति ।

Eng. (Wherefrom) arises this dust which is as brown as the pollen of a Lodhra flower, and which being wafted (driven) by the breeze covers the horizon. And (along with it)—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. लोभसमानगौरः—लोभं लोभपुष्पम् । तेन समानः इति सुपसुपा of इतत् class । संहृद्यमानः यस्य स समानः इति बहु । लोभसमानं (यथा तथा) गौरः इति सहसुपा । गौरः—here पीताम्बुः वर्णः, brown or purple. Qual. रेणुः ।

2. पवनावधूतः—पवनेन अवधूतः इति इतत् । अव + धू + क्त कर्मणि ।

3. सम्प्रादयोति—सम् + प्र + या + ङ + लट् तिप् । Nom. रेणुः ; the reading सम्प्रादयोति is more expressive here.

4. पटहस्वनधोरनादेः—अनुक्ते कर्त्तरि वा करणे द्वितीया । पटहानां स्वनः इति इतत् । धारः नादः इति कर्मधा । पटहस्वनस्य धोरनादः इति इतत् । यद्वा पटहानां स्वनः इति इतम् । धोरानां (बलघुतानां) नादः इति इतत् । पटहस्वनस्य धोरनादस्य इति इत्यसमासः । तैः ॥ सम्प्रार्च्छतः—सम् + मूर्च्छ + क्त कर्मणि ।

५. नगरीकरोति—अनगरं नगरं करोति इति नगर + क्त्वि + क्त लट् तिप् । अभूत्तत्तद्भावे च्त्वि प्रत्ययः । This चाग्रम is now transformed into a नगर, owing to tumultuous sounds there. Compare “तपोवन-मिदं यामीकरोत्याज्ञया”—Swapna V.

(प्रविश्य) लक्ष्मणः—जयत्वार्थ्यः ! आर्य्यः—

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥ ५ ॥

Prose. त्वद्दर्शनसमुत्सुकः भ्रातृवत्सलोऽयं भरतः, महता सैन्येन (चतुरङ्ग-सैन्येन) सह मातृभिः (च) सह (अतः) सम्प्रातः ।

Eng. (Having entered) Laksman—May my noble brother prosper ! Sir ! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here will a huge army, in company of our mothers.

1. त्वद्दर्शनसमुत्सुकः—तव दर्शनमिति इतत् । तव समुत्सुकः इति सहसुपा —७तत् वा ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सुपसुपा ।

3. सैन्येन—उपलक्षणे श्या ; or गम्यमानसङ्घशब्दयोगे तृतीया ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आयेर ! अय किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलोकयितुम् विशालीकृत्यतां ते चक्षुः ।

सीता—अयउत्त ! इच्छिद्वेव काले भरदो आश्रदो ।

[आर्यापुत्र ! एष्टव्ये काले भरत आगतः]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front (or Bharat who is at the head of your mother-in law).

Sita.—My noble husband ! Bharat has approached in the desired (opportune) moment.

1. श्वश्रूजनपुरोगम्—adj, to भरतम् । श्वश्रूः एव जनः इति कर्मधा । ते पुरोगाः यस्य तमिति बहु । यदा तेषां पुरोगस्तमिति इतत् । पुरः अग्रे गच्छति इति पुरस् + गम् उ कर्त्तरि ।

2. विशालीकृत्यताम्—अविशालं विशालम् क्रियताम् इति विशाल + अभूत-तदभावे चि + क्त + लोट्ताम कर्मणि । Rama wishes Sita's wholehearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्ट् + तव्य. कर्मणि । अस्माभिः एष्टव्ये इत्यर्थः ।

(ततः प्रविशति भरतः समाट्टकः)

भरतः—तैस्तैः प्रवृद्धविषयैर्विधमैर्विमुक्तं

मेघैर्विमुक्तममलं शरदीव सोमम् ।

आर्यासहायमहमद्यगुरुं दिदृक्षुः

प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुवदः ॥ ६ ॥

Prose.—अथ तुष्टहृदयः स्वजनानुबन्धः अर्धं शरदिनेर्घविमुक्तं अमलं सोमसिन्धु तैः तैः प्रहृष्टविषयैः विषमैः (सङ्कटेः) विमुक्तम् आर्यासहायम् गुरुं दिदृक्षुः (मनु) प्राप्तः अस्मि ।

Eng.—With a view to meet my superior (elder) brother with his wife (attended by his wife), delivered (released) from the various difficulties that reached their climax, just like the shining moon released from the clouds in the autumn, I have with gladdened heart, come here to-day accompanied by my relatives (near and dear ones).

1. तुष्टहृदयः—तुष्टं हृदयं यस्य स बहु । Adj to अहम् । Rama's success in delivering Sita and his arrival have made me तुष्ट ।

2. स्वजनानुबन्धः—स्वै जनाः इति कर्मधा ; तैः अनुबन्ध (परिहृत्य) इतत् ; My तुष्टि has made me come with स्वजन ।

3. प्रहृष्टविषयैः—प्रहृष्टाः विषयाः (राज्यवृत्ति स्त्रीनाम्नादयः) येषां तैरिति बहु ।

4. आर्यासहायम्—आर्या सीता सहायः यस्य तमिति बहु । Adj to गुरुम् ।

रामः—अम्बाः, अभिवादये ।

सर्वाः—जाद ! चिरं जीव । दिदिग्ना वड्ढामो अवसिद-
पडिखं तुमं कुयलिनं सह बहुए पेक्खिअ । [जात ! चिरं
जीव । दिट्ठा वर्द्धामहे अवसितप्रतिघ्नं त्वां कुयलिनं सह
वध्वा प्रेक्ष्य ।]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eug. Ram.—I salute ho mothers !

All.—My darling ! live long. Luckily we meet you alright or in good health with daughter-in-law after you

have fulfilled your vow (or we congratulate ourselves in meeting you etc).

Ram. — I am obliged.

Lakshman. — Mothers ! I salute thee.

All. — Live long ! my darling.

Lakshman. — I am obliged.

सीता—अयम् वन्दामि । [आयर्यः, वन्दे] ।

सर्वाः—वक्ष्णे, चिरमङ्गला होहि [वत्से, चिरमङ्गला भव] ।

सीता—अनुगृहीदस्मि [अनुगृहीतास्मि] !

भरतः—आर्यं अभिवादये, भरतोऽहमस्मि ।

रामः—एहो हि वत्स, इच्छाकुलकुमार, आयुस्मान् भव ।

Eng. Sita. — Noble madams, I salute thee.

All. — My darling ! be ever auspicious.

Sita. — I am obliged.

Bharat. — Venerable sir ! I salute thee ! I am Bharat.

Ram. — Come along ! Ikshvaku-Prince ! come along ! may you live long.

1. चिरमङ्गला—चिरं दीर्घं मङ्गलं कुशलं यस्या मा इति बहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यथा मङ्गलम् अस्याः अस्ति इति अर्थ आदि अर्थः ; so मङ्गलः = मङ्गलमयः । स्त्रियामपि मङ्गला । चिरं चिरकालम् मङ्गला इति रतम् । चिरम् इत्यत्र द्वितीयाविभक्तिन्तु अत्यन्तं दीर्घे एव । She has suffered adversities, so the proper वर is — may you be ever मङ्गलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजहयेत् ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ ७ ॥

(See 4th Act, 16th sloka).

भरतः—अनुगृहीतोऽस्मि । आर्ये ! अभिवादये । भरतोऽहमस्मि ।

सीता—अयउत्तेन चिरसञ्चारी होहि [आर्यपुत्रेण चिर-
सञ्चारी भव] ।

भरतः—अनुगृहीतोऽस्मि । आर्य ! अभिवादये ।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband.
(Be ever a follower of my noble husband).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्यो हि वत्स ! दीर्घायुर्भव । परिव्रजस्व गाढम् ।
(आलिङ्गति) ।

भरतः—अनुगृहीतोऽस्मि । आर्य ! प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयी—जाट, चिराहिलमिदो खु एसो मणोरहो । [जात,
चिराभिलाषितः खलु एष मनोरथः] ।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me (embraces).

Bharat.—I am obliged. (Seeing Rama) venerable sir ! please retake the kingdom (responsibility of the kingdom).

Ram.—Why, my darling ?

Kaikayi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्दस्य स इति बहु । After Sita's आशिस्, this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलाषितः—चिर (nenter) is long time. चिरम् अभिलाषितः इति रतम् । अभि + लप् + क्त कर्मणि ।

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says "वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says “एव अस्माकम् चिराभिलषितः मनोरथः ।”

(ततः प्रविशति शत्रुघ्नः)

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥ १० ॥

Prose—मे बुद्धिः (निश्चयात्मिका) विविधैः व्यसनैः क्लिष्टम् (तथापि) अक्लिष्टगुणतेजसं रावणान्तकरं गुरुं द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior (elder brother or venerable brother) the destroyer of Ravan, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनैः—अनुक्ते कर्त्तरि or करणे श्या । See next.

2. क्लिष्टं—क्लिप् (क्त्वादि) + क्त कर्मणि । Adj to गुरुम् । If क्लिय is taken as दिवादि आत्मनेपद, then it is अकर्मक and व्यसन has करणे श्या । Bnt क्त्वादि क्लिप् is सकर्मक usually ; in that case, व्यसनैः has अनुक्ते कर्त्तरि श्या । Alt. form is क्लिशितः by the rule ‘क्लिप्तेः क्त्वादिभ्योः’ ।

3. अक्लिष्टगुणतेजसम्—गुणाय तेजस्य इति गुणतेजांसि इन्द्र समासः । न क्लिष्टम् अक्लिष्टमिति नञ् समासः । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुरुम् । अन्तं विनाशं करोति इति अन्त + क्त + ट कर्त्तरि । रावणस्य अन्तकरः तमिति इत्तत् । Such a गुरु deserves immediate honour.

(उपगम्य) आर्य्य ! शत्रुघ्नोऽहसभिवादये ।

रामः—एह्येहि वत्स ! स्वस्ति, आयुस्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

सीता—वच्छ चिरं जीव । [वत्स ! चिरं जीव] ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुष्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य ! एतौ वशिष्टवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

Eng. (Having approached) venerable sir ! I am Satrugbua. I salute thee.

Ram.—Come my darling ! welcome ! live long.

Satrughna.—I am favoured, (obliged). Noble madam ! I salute thee.

Sita.—Live long, my darling !

Satrughna.—I am obliged. Noble sir I-salnte thee.

Laksaman.—Welcome ! (may you) live long.

Satrughna.—I am obliged. Venerable sir ! Here are Vasistha and Vamdeva accompanied by all the subjects and having taken the materials for coronation they seek an interview with you.

1. त्वद्दर्शनम् — तव दर्शनमिति इतत् । Obj of अभिलषतः ।

2. Remark.—Sita says to शत्रुघ्न—“वत्स चिरं जीव” । Whereas is case of Bharata she said चिरसंचारी भव, for भरत wholeheartedly desired to be united with Rama.

(श-) तौर्योदकेन मुनिभिः खयमाहृतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं मल्लिमिक्तमिवारविन्दम् ॥ ८ ॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् खयमाहृतेन तौर्योदकेन प्रथमाभिषिक्तं मल्लिमिक्तमिवारविन्दमिव ते मुखं द्रष्टुमिच्छन्ति ।

Eng. The sages intend to see your face sprinkled for the first time (or first to see your sprinkled face) with the holy

waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotns wet with water.

1. तीर्थोदहन—तीर्थं प्रविवृतम् उदकम् इति कर्मधा। यदा तीर्थस्य पवित्र-स्थानस्य उदकम् इति हतम्। तेन करणे श्या। It is usual to finish coronation by holy तीर्थजल to make the function a true success. See "तीर्थान्पूर्णा घटाः" in I and our notes there.

2. प्रसादात्—प्र + सद् + घञ = प्रसादः। तस्मात् हेतोः, प्रसौ; or प्रसादम् आयित्य इति ल्यब्लोपे प्रसौ। तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः सुग्राह्यानि अभवन् इति भावः। Rama was the incarnation of the Almighty god, so the आहरणं of तीर्थवारि by the sages was through his प्रसाद majesty or favor. प्रसाद however = palace.

3. प्रथमाभिविक्तम्—प्रथमम् अभिविक्तम् इति सहसुपा। अभि + मिच् + क्त कर्मणि। Qual सुखम्। They want to see your अभिविक्तं सुखं first.

कैकेयी—गच्छ! जाद। अभिलषेहि अभिसेयम् [गच्छ! जात। अभिलष अभिषेकम्]।

रामः—यदाज्ञापात्यम्वा (निष्क्रान्तः)।

(नेपथ्ये)

जयतु भवान्। जयतु स्वामी। जयतु महाराजः। जयतु देवः। जयतु भद्रमुखः। जयत्वार्थः। जयतु रावणान्तकः।

कैकेयी—एदे पुरोहिदा कञ्चुङ्गणो पुत्तअस्स मे विजअघोसं वड्ढयन्तो आमीहि पूजअन्ति। [एते पुरोहिताः कञ्चुकिनः पुत्र-कस्य मे विजयघोषं वड्ढयन्त आशीर्भिः पूजयन्ति]।

सुमित्रा—पड्ढीओ परिचारआ सज्जना अ पुत्तअस्स मे विजयं वड्ढयन्ति। [प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वड्ढयन्ति]।

Eng. Kaikeyi.—Go my darling ! accept the coronation.
Ram.—As my mother commands, (exit).

(Behind the scene or in the green-room)

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorions.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Snmitra.—The subjects, the attendants (followers) as well as the good (pious) people are honoring my beloved son with cries of victory.

1. अभिलष—अभि + लष + लोट् हि । Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permisson, see our notes under “चिराभिलषितः एव मनोरथः” ।

2. पुत्रकक्ष—पुत्र + कक्ष्वायाम् (स्नेहायै) कन् । तस्य । कर्मणि ङीष् ।

Remark.—The पुरोहित said “भवान् जयतु”, the कक्षुकिन् said “स्वामी जयतु” । The प्रकृति (प्रजा) uttered “महाराजो जयतु” the परिचारका said “देवो जयतु” (cp “स्वामी महाराजो देवेति चाधर्मः” &c), some of the सज्जन said “भद्रमुद्धो जयतु” some uttered “जयतु आर्यः” and others again said “रावनात्मको जयतु” ।

(नैपथ्ये)

भौ भो जनस्थाननिवासिनस्तपस्विनः ! शृणुन्तु शृणुन्तु भवन्तः ।

हत्वा रिपुप्रभदमप्रतिमं तमौघं

सूर्योन्धकारमिव शौर्यमयैर्मयूखैः ।

सौतामवाप्य सकलाशुभवर्जनीयां

रामो महीं जयति सर्वजनादिरामः ॥ १० ॥

Prose.—मूर्खः चत्वारिंशः शीघ्रमर्थः मूर्खः रिपुप्रभवम् अप्रतिमं तमोघं (रावणादिकं) हत्वा सकलाशुभवर्जनीयाम् सीतामवाप्य सर्वजनाभिरामो रामः सर्वं जयति ।

Eng.—(Behind the scene) oh you ascetics the dwellers (the settlers) in Janasthan ! please lend your ears (please listen) । Just like the sun that dispels the darkness with his rays, Ramchandra who is agreeable to all (the gladdener of all) has done away with the unparalleled (tremendous) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity (bereft of all inauspicious characteristics) is now ruling the earth (is now lording it over the world).

1. जनस्थाननिवासिनः—जनानां स्थानमिति इतत् ; तत्र निवसन्ति येति इति जनस्थान + नि + वस् + णिनि कर्तरि तात्कीर्ण्ये साधुकारिणि वा । उपपदतत् । This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मूर्खः—करणे द्वितीया ।

3. रिपुप्रभवम्—रिपुः प्रभवः उपपत्तिस्थानम् यास्यतमिति बहु ।

4. अप्रतिमम्—adj to तमोघम् । अविद्यमाना प्रतिमा यस्य तमिति बहु ।

5. तमोघम्—कृशादिकम्, आचारहीनत्वादिकं च । तमानाम् ओघः तमिति । obj to हत्वा । तन्म is the common stem not तम् । तम् is also sometimes sanctioned by the author of the lexicon as sabdaratnavali. If the base तम् (चकारान्त) is objected to, then it is an आर्षप्रयोग । usual form is तम् ओघः ।

6. सकलाशुभवर्जनीयाम्—adj to सीताम् । शुभविरोधि इति अशुभम् । नञतत् । कष्टया सह वर्तमानं यत् तदिति बहु । सकलम् अशुभम् ; तेन वर्जनीया तमिति इतत् । By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक is the sense of conquering as it is सकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्रस्म मे विजयघोषणा वड्डद [अस्महे (अहो) पुत्रस्य मे विजयघोषणा वर्द्धते] ।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

(ततः प्रविशति कृताभिषेको रामः सपरिवारः)

रामः—(विलोक्य आकाशे) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च देव्यं

कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाही

धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥ ११ ॥

Prose.—भो, तात ! (त्वं) स्वर्गेऽपि तुष्टिम् उपगच्छ । देव्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् (भवति), भुवि सत्कृतभारवाही राजाऽस्मि किल । (नया) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् (स्वीकृतम्) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule (protect) the people justly (in accordance with the holy code).

1. सत्कृतभारवाही—सत् + कृत + वाही कर्मणि = सत्कृतः आहतः मन्थितः । तादृशः भारः राज्यरक्षारूपी मन्थनजनको भारः इति कर्मधा । भृ + वञ्च भारः । तं बोद्धुम् शीलं यस्य स इति सत्कृतभार + वञ्च + णिनि कर्तरि । उपपद तत् । adj to अङ्गम् । यदा सत्कृतं कर्म येषां ते सत्कृताः = पुण्यशीला जनाः राजानः । तेषां भारः । तं वहतीति कर्तरि णिनि ।

2. लोकपरिरक्षणम्—परि + रक्ष् + क्वाट् = परिरक्षणम् । लोकानां जनानां भुवनानां वा परिरक्षणम् इति इतत् । Comp “दृपस्य बर्षाद्रमपालम् यत् स एव धर्मो मनुना प्रणीतः”—Rag. XIV.

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाही amply shows this.

In the second place the king had to take oath (like our present-day ruler) to rule his subjects constitutionally. The word अभ्युपेतम् shows the idea of taking oath whereas the word धर्मश्च conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्

विकशितकृतमौलिं तीर्थतोयाभिषिक्तम् ।

गुरुमधिगतलीलम् वन्द्यमानं जनौघै-

र्नवशशिनमिवार्यं पश्यतो मे न हृषिः ॥ १२ ॥

Prose.—अधिगतनृपशब्दम् धार्यमाणातपत्रम् विकशितकृतमौलिम् तीर्थ-
तोयाभिषिक्तं अधिगतमौलिं जनौघैर्बन्द्यमानम् नवशशिनमिव आर्यम् गुरुं पश्यतो मे
न हृषति; (अस्ति) ।

Eng. I do not reach the end of my satisfaction while gazing at my venerable brother who appears like the newly rising moon, who has been blessed with the appellation "king", (who has won the title "king"), upon whom is held the royal umbrella whose crown has been rendered shining, who has been sprinkled over with the holy waters, who has assumed the duties of a king and is being adored by the people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सहस्रुपा। अधिगतः नृपशब्दः दीन-
तमिति बहु।

2. धार्यमाणातपत्रम्—धृ + शानच् कर्मणि; आतपात् त्रायते इति आतप +
र्त्त + क। धार्यमाणात् आतपत्रम् यस्मिन् स इति बहु।

3. विकशितकृतमौलिम्—वि + कश् + क्त कर्त्तरि। विकशितं यथातथा
कृतम् सङ्भुषा। तादृशः मौलिर्यस्य स इति बहु; or कृत is शोभित। विकशितः
(अतः कृतः = गोभितः) मौलिर्यस्य।

4. अधिगतलीलम्—लीला is grace of a king. अधिगता लीला राज-
विलासः दीन तमिति बहु।

5. वन्दमानम्—वन्द् + कर्मणि शानच् । Its अनुक्त कर्ता is जनौघः ।

6. नवशशिनम्—नवः शशो इति कर्मधा । तम् इति उपमानकर्म । Such a moon is eagerly looked at by all, as Rama was now.

शत्रुतः—एतदायशांभिषेकेन कुलं मे नष्टकल्पायम् ।

पुनः प्रकाशतां याति सोमस्ये वोदये जगत् ॥ १३ ॥

Prose.—आर्षाभिषेकेन नष्टकल्पायम् (नष्टप्रायम्) एतत् मे कुलं सोमस्य उदये जगदिव पुनः प्रकाशतां याति ।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्पायम्—नष्टं कल्मषं यस्मात् तदिति बहु ; adj to कुलम् । नश् + क् कर्त्तरि । Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be as before.

रामः—वत्स लक्ष्मण ! अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्टा भवान् वर्द्धते ।

(प्रविश्य) काञ्चुकीयः—जयतु महाराजः । एष खलु तत्र भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्दजाम्बवद्दनुमत्-प्रसुखायानुगच्छन्तो विज्ञापयन्ति, दिष्टा भवान् वर्द्धते इति ।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम् ।

Eng. Ram —My darling Lakshman ! now I have gained the kingdom (throne).

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N. B.—Mr. V. S. Apte likes this sort of English rendering].

(Having entered) Chamberlain.—Let victory attend His Majesty. This venerable Bibbishan tells you—your followers Sngriya, Nila, Mainda, Jambabat, Hanumat and the

like also inform you that fortunately you prosper (or that they congratulate you on your rise).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराजाः—अधिगतं प्राप्तं राजां येन स इति बहु ।

2. अनुगच्छतः—अनु + गच्छ + तः ; १मा बहुवचन । Used here as a noun in the sense of अनुगामी जन (follower).

काञ्चुकीयः—यदाज्ञापयति महाराजः ।

कैकेयो—धन्यास्वु द्वि । इदं अवभृदम् अयोजन्ताम् पक्व-
खिदुमिच्छामि । [धन्या खल्वस्मि । इममभ्यदयमयोध्यायाम्
प्रेक्षितुमिच्छामि] ।

रामः—द्रक्ष्यति भवती । (विलोक्य) अये प्रभाभिर्वनमिद-
मखिलं सूर्यावत् प्रतिभाति । (विभाव्य) आ ज्ञातम् । सम्प्राप्तम्
पृथक्मृद्वि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्र-
मुपगच्छतीति । तत् सर्वैरारुह्यताम् । (सर्वे आरोहन्ति) ।

Eng.—Chamharlain.—As His Majesty commands.

Kaikeyi.—Really blessed am I. I intend (long) to see
this prosperity (festivity or coronation) at Ayodhya,

Ram,—You will see mother (madam !) (Looking around)
well ! how it is that the whole of the forest appears illumina-
ting like the sun ! (Having thought), yes ! I remember—

Ravana's aerial car known as Puspaka has been present
(has appeared or has made his appearance) in the sky ; accor-
ding to (or following) the condition it arrives whenever
thought of, Then let all of us (every one) get into it,
(All ascend the car),

I, आ—इति करणे अवयवम् ।

2. कृतसमयम्—adj to इदम् । कृतः समयः येन तदिति बहु ।

3. अतन्मात्रम्—अतम् एव इति सघूर्वा'सकादित्वात् नित्य समासः ।

Adverb qual उपगच्छति ।

रामः—अद्यैव यास्यामि पुरीमयोध्याम् ।

सम्बन्धिमित्रैरनुगम्यमानः ।

लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां

चन्द्रं सनक्षत्रमिवोदयस्थम् ॥ १४ ॥

Prose—अद्यैव अहम् सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि । अद्यैव च नागरास्त्वां सनक्षत्रम् उदयस्थं चन्द्रमिव पश्यन्तु ।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies (friends) and relatives,

Lakshman,—Let the citizens behold you this very day just like the rising moon attended by stars,

1. सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि इन्द्रसमासः । सम् वन्ध घञ् = सम्बन्धः । सम्बन्ध + इन् = सम्बन्धिन् । अनुक्त कर्त्ता of अनुगम्यमानः ।

2. नागराः—नगरं वसन्ति ये ते इति नगर + अण् ; plural,

3. सनक्षत्रम्—नक्षत्रैः सह वर्त्तमानः यः स इति बहु ; adj to चन्द्रम् ।

4. उदयस्थम्—उद् + इ + अच् = उदयः । तत्र तिष्ठति इति स्था + क । adj to चन्द्रम् । Let your arrival at Ayodhya with all be like moon's rise attended with shining stars.

(भरतवाक्यम्)

यथा रामश्च जानक्या वन्धुभिश्च समागतः ।

तथा लक्ष्मणः समायुक्तो राजा भूमिं प्रशास्तु नः ॥१५॥

(निष्क्रान्ताः सर्वे) ॥सप्तमोऽङ्कः ॥

Prose, यथा रामः जानक्या च वन्धुभिश्च समागतः, तथा लक्ष्मणः समायुक्तः नः राजा भूमिं प्रशास्तु ।

Eng. (Bharat's utterance)—Just as Ramchandra has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth,

1, लब्धा &c — अनुक्ते कर्त्तरि ण्य ।

2, समायुक्तः—सम् + या युज्, क्त कर्मणि ; adj to राजा ।

3, प्रशान्तु—प्र + शास्, शीट् लुप् ।

निष्क्रान्ताः सर्वे = Exit All or exit omnes

सर्वे अभिनेतारः रङ्गमञ्चात् वदिरताः इत्यर्थः ।

Remark. (i) भरतवाक्यम्—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions. भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the audience and all. Cp “वरप्रदानसमप्राप्तिः काव्यमन्दार इति भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्तिः सामाजिकस्थौ नट्येन चायोदीयते”—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रशान्त्या is over.

(ii) Bhasa's other भरतवाक्य contains “राजसिंहः प्रशान्तुः” (See Swapna) etc, showing चाशिस्, for a peaceful good protection by the king.

॥ इति श्रीमहाकविभासकृतम् प्रतिमानाटकम् समाप्तम् ॥

TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिमानाटक । Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans See Intro.

Q 6. Discuss the appropriateness of the Title of the drama. Ans See Intro. and Tska

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana Here our poet says that she did रामनिर्वासन to fructify सुनिश्चय and that too at the advice of वशिष्ठ etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काचनपादमृग ?

Ans By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face and also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कृतपति by Rama. Thus is Sita stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported and magnified,

प्रतिमानाटकम्

Q 10, Mark slokas 3, 5, 8, 14, 18, 22, 25, 29, 30 in Act I ; sls 2, 19, 21 in Act II ; sls 2, 4, 8, 10, 12, 14, 18, 19, 22, 23, and 24 in Act III ; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV ; sls 1, 2, 11, in Act V, sls 1, 2, 3, 12, 13 in Act VI ; sls 2, 4, 6, 9, 10, 11, 12 in Act VII,

11. Define the terms - स्वगत वा चात्मगत, नान्दी, स्थापना, प्रस्तावना, प्रवेशक, विष्कम्भक, विदूषक, काचकौय, प्रतिहारो and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadatika and Cheti in Act I ; of दशरथ and सुमन्त्र in Act II ; of सुमन्त्र and परम in Act IV ; of Rama and disguised Ravana in Act V ; and also give a summary of Act IV here describing Rama and Bharata's meeting at Rama's वनवासायन ।

For Ans. See substance Act by Act, also Eng. Trans, at the proper places of the Text,





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